THE HOBBIT

WINNER STRATEGY GAME OF THE YEAR

PENETRATOR

RUNNER-UP BEST ARCADE GAME OF THE YEAR

THE HOBBIT

RUNNER-UP GAME OF THE YEAR

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RUNNER-UP SOFTWARE HOUSE OF THE YEAR

Thankyou

1983 GOLDEN JOYSTICK AWARDS

A glittering gathering of software stars congregated at Mortons restaurant, in London's posh Berkeley Square, last month to celebrate *Computer and Video Games'* first ever Golden Joystick Awards presentations.

All the top names from the British software industry were there — waiting to discover just who would go home clutching one of our coveted Golden Joysticks.

Radio One DJ Dave Lee Travis — a self confessed computer fan — was there to present the prizes and, as the time for the awards to be announced approached, tension mounted among the rival programmers and software house supremos alike as they waited with bated breath to hear the news.

First up was our Golden Joystick Award for the best Arcade Style Game of 1983. Nominations were *Penetrator* from Melbourne House, *Arcadia* from Imagine *Zalaga* from Ardvark and *Manic Miner* from Bug Byte.

The winner was the ever popular *Manic Miner* so the first Golden Stick was received by John Phillips from Bug Byte and the man behind Manic Miner, programmes Matthew Smith.

Next came the award for Best Strategy Game which went to *The Hobbit,* 1983's most popular Adventure, from Melbourne House. Other nominations in this class were *Football Manager* from Addictive Games, *Planet Invasion* from Microdeal and *Scrabble* from Psion.

Best Original Game nominations included *Psst!* from Ultimate Play the Game, *Ant Attack,* that wonderful three dimensional adventure from Quicksilva, *Splat!* from Incentive, and *Ah Diddums* from Imagine. Winner of the Golden Joystick in this category was the game with that cute teddy bear, *Ah Diddums!*

Moving on to the main award of the day, Game of the Year, the nominations were *The Hobbit, Manic Miner, Jet-Pac* from Ultimate and *Arcadia* from Imagine.

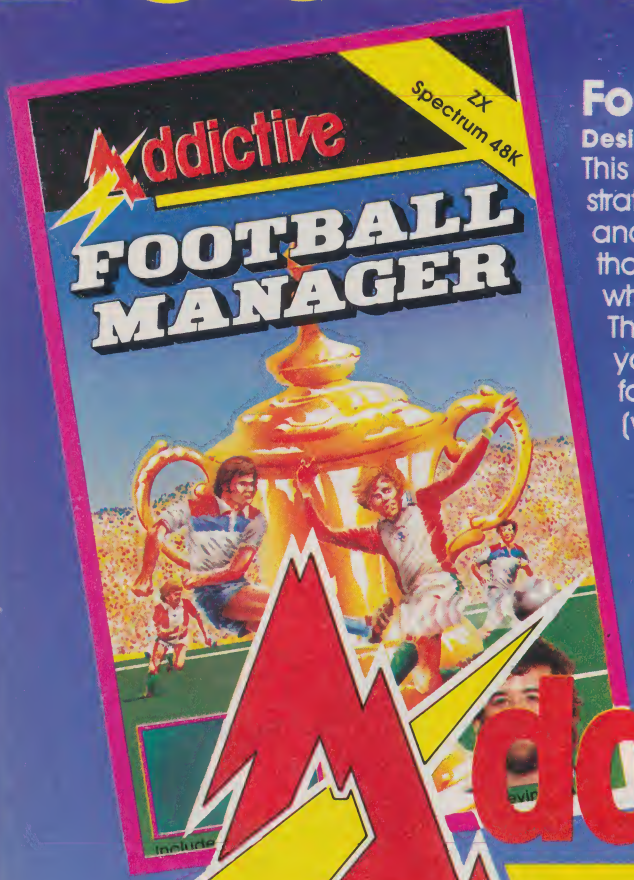
After a suitable pause for effect, Dave Lee Travis told the assembled multitudes that Ultimate's *Jet-Pac* was Game of the Year 1983! Ultimate's Carol Ward stepped up to receive the award and thanked all *C&VG's* 80,000-plus readership for making the game an award winner.

Ultimate's representatives didn't have much time to settle back in their seats as Tim Stamper was called up to receive the Golden Joystick Award for Software House of the Year — the final award in the ceremony. Other nominations in this category included Melbourne House, Imagine and Jeff Minter's Llamasoft.

After much applause and merrymaking, the first award ceremony came to an end — and the software houses were already planning new games to compete for the 1984 Golden Joystick Awards.

The No.1 Football Game*

ZX81 16K, ZX Spectrum 48K
BBC and Oric versions coming soon!



Football Manager

Designed by Kevin Toms

This outstanding game of skill and strategy is now widely available and you can join the many thousands of satisfied customers who have purchased the game. This is no five minute wonder – you will be playing this game for hours over many weeks (we know – our customers tell us!).

Kevin Toms

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★ Injury problems ★ Full league tables
★ Four Divisions ★ Pick your own team for each match
★ As many seasons as you like
★ Managerial rating
★ 7 skill levels
★ Save game facility

Addictive

*ZX81 Chart, Home Computing Weekly 16.8.83

Programmers
We want your software. Send us a sample. If accepted, we will supply generous royalties plus cash advances *plus* free advice from Kevin himself!

Comments about the game from press and our customers

"FOOTBALL MANAGER is the best game I have yet seen on the Spectrum and my personal favourite of all the games on any micro ... To the ordinary person it is an excellent view of what can be done in the field of computer games ... The crowning glory of this game is the short set pieces of match highlights which show little stick men running around a pitch, shooting, defending and scoring ... It is a compulsive game but people who cannot take game sessions of 9 hours or so, which happened on one happy Sunday, will be grateful to know that there is a 'save to tape' option. FOOTBALL MANAGER has everything it could ... The originator, Addictive Games, certainly deserve the name." Rating: 19/20 (Practical Computing – August 1983).

"When I first received this game I spent the best part of the weekend playing it. Since then I have returned to it more often than any other. The truly addictive quality of this game is the remarkable way it mirrors the real football manager's problems ... "(Personal Computer Games – Summer 1983)

"It's my own fault you *did* warn me – I am totally and completely hooked on FOOTBALL MANAGER." (Mr. A. Wright – Lancashire.)

"It is by far the best software game that I have seen for the Spectrum." (Mr. N. Lincoln – Surrey.)

"I congratulate you for a marvellous game which keeps the player enthralled." (Mr. N. Creasey – Gerrard's Cross.)

"I am writing to say what a great game it is. I have spent over 45 hours on it." (Mr. D. Fearn – Gloucestershire.)

"Your FOOTBALL MANAGER game is terrific." (Mr. N. Cumming – West Bromwich.)

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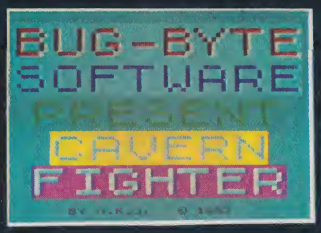

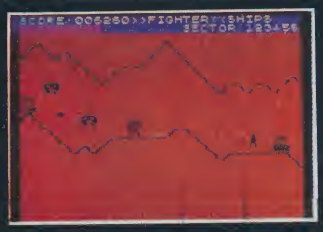

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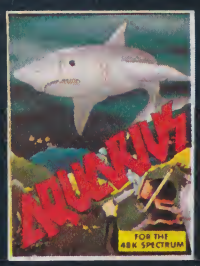

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500 POKEV,200:DP=PEEK(V+31):FORQ=0TO200:POKEV+1,Q:IFPEEK(V+31)AND1THENGOTO870
501 POKE54273,255-(Q*1.5):NEXT
600 POKEV,150:POKEV+2,150:FORQ=1TO255:POKEV+1,255-Q:POKEV+3,Q:NEXT
605 RETUR=2:POKE54296,15:GOSUB871
615 PRINT"YOU JUST AINT CUT OUT FOR THIS LINE OF                    WORK
620 PRINT"■■■■■■■■■■■■■■■■■MOVE STICK TO BEGIN"
625 WAIT56320,111,111:GOTO9
700 DL=1:POKE53280,14:POKE53281,0:A$="■■■■    DIFFICULTY LEVELS.........
710 GOSUB49999:PRINT:FORQ=1TO400:NEXT
720 A$="MOVE JOY STICK LEFT TO DECREASE LEVEL... MOVE RIGHT TO INCREASE LEVEL."
730 A$=A$+"HIT FIRE WHEN YOU HAVE MADE YOUR CHOICE"
735 GOSUB49999:PRINT:A$="(5)=SUPER EASY..(1)=PRO":GOSUB49999
736 POKE54276,128:POKE54280,0
740 PRINT"■■■■■■■■■■■■■■■■■
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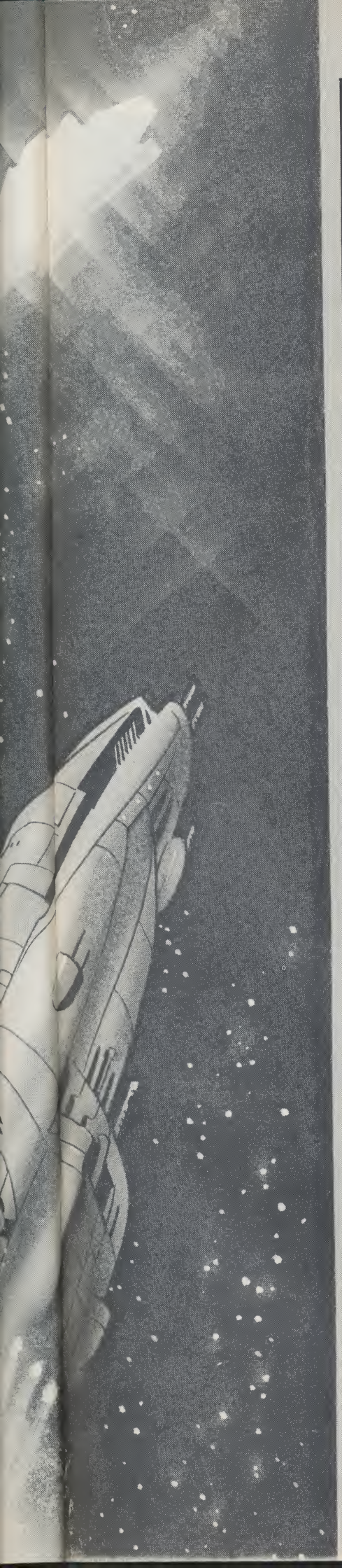

```
9999 PRINTPEEK(653):GOTO9999
10000 POKEV+40,1:POKEV+41,2:POKEV+41,7:S=1024:SC=55296
10001 RETURN
10002 REM        *WALL CRASH*
10050 POKE54280,0:FORQ=1TO3900:NEXT:RUN
10100 P1=PEEK(V+2):P2=PEEK(V+4):FORQ=P2TO0STEP-1:POKEV+4,Q:NEXT:FORQ=1TO400:NEXT
10105 POKE54276,0:POKE54280,0
10110 POKEV+41,7:FORQ=P1TO0STEP-1:POKEV+2,Q:NEXT:FORT=0TO1000:NEXT:GOTO200
39999 POKE54296,15
40000 PRINT"■■":POKE53280,1:POKE53281,1:A$="            CENTRE CRYSTAL    ":GOSUB
49999
40001 A$="IN THIS GAME YOU HAVE TO GO THROUGH SEVERAL PHASES TO REACH YOUR"
40002 A$=A$+" OBJECTIVE--   THE DESTRUCTION OF THE CENTRE CRYSTAL":GOSUB49999
40010 A$="THE PLOT FOLLOWS:-":GOSUB49999:POKE54276,128:FORQ=1TO9125:NEXT
40020 POKE54296,0:POKE54273,0:POKE54280,0:POKE54296,15:POKE54276,129
40030 PRINT"■":A$="ELEVEN HUNDRED YEARS AGO A WAR WAS STARTED BETWEEN A PIRATE R
ACE "
40040 A$=A$+"AND YOUR HOME PLANET.":GOSUB49999:A$="■NOW STARTLING INFORMATION"
40050 A$=A$+" ■REVEALS THAT THE WHOLE POWER OF THE PIRATE EMPIRE COMES FROM
40060 GOSUB49999:A$="            ■A CENTRE CRYSTAL■":GOSUB49999
40070 POKE54280,0:POKE54276,128:FORQ=1TO9125:NEXT:PRINT"■":POKE54276,129:POKE542
73,0
40080 A$="THEN YOUR PEOPLE TRIED TO LEAD AN ATTACK ON THE PIRATES,BUT"
40090 A$=A$+" UNFORTUNATLY THEY LEARNED OF THIS AND LAUNCHED A COUNTER ATTACK."
40100 GOSUB49999:POKE54280,0:POKE54276,128:POKE54273,0:POKE54276,129
40110 A$="NOW YOUR MOTHER SHIP IS ON FIRE AND THE INTRUDER ALERT IS SOUNDING,
40120 A$=A$+"YOUR ONLY HOPE IS TO ESCAPE IN AN UNARMED SHUTTLE AND CRASH INTO"
40130 A$=A$+" ■THE   CRYSTAL...":GOSUB49999
40131 POKE54276,128:POKE54280,0:FORQ=1TO9125:NEXT
40135 PRINT"■HIT FIRE TO LEARN ABOUT THE DIFFERENT ■■■PHASES":PRINT"■ELSE MOVE J
OYSTICK
40136 IFPEEK(56320)=127THEN40136
40137 IFPEEK(56320)<>111THENRETURN
40150 PRINT"■":POKE54276,129:A$="PHASE 1:-":GOSUB49999
40160 A$="■IN THIS PHASE YOU MUST RIDE UP THE DOCKING BAY'S RAMP HENCE SHOOTING
40170 A$=A$+" YOURSELF INTO SPACE (YOU MUST ALSO AVOID THE ONCOMING PIRATES"
40180 A$=A$+" ■AT ALL COSTS!)":GOSUB49999:POKE54276,128:POKE54280,0:FORQ=1TO9125
:NEXT
40185 POKE54276,129:A$="■                PHASE 2:-":GOSUB49999
40190 A$="IN THIS PHASE YOU MUST TRY AND DODGE THE METORITES AND REACH THE STAR
40193 A$=A$+"GATE TO HYPER SPACE INTO THE PIRATES AREA OF SPACE.":GOSUB49999
40194 A$="TIME IS THROWN OUT OF ALL NORMALITES AND IT TAKES 3 SECONDS FOR YOUR S
H
40195 A$=A$+"IP TO RESPOND TO THE CONTROLS."
40196 A$=A$+"BY NOW YOU CAN HEAR THE LAST THROBS OF YOUR ENGINE WHICH IS ALMOST
40197 A$=A$+" OUT OF FUEL."
40199 GOSUB49999:POKE54276,128:POKE54280,0:FORT=0TO9125:NEXT
40200 A$="■      ■     PHASE 3:-":GOSUB49999:A$="IN THIS PHASE YOU MUST TRY AND
40210 A$=A$+" LAND ON (CAPTURE) AN ALIEN SPACE SHIP TO USE IN THE REST OF YOUR "
40220 A$=A$+"MISSION (BECAUSE YOUR SHIP HAS NOW USED UP ALL IT'S FUEL.)":GOSUB49
999
40230 POKE54280,0:POKE54276,128:FORT=0TO7000:NEXT:A$="■■■■■■■■■■PHASE 4 (FINAL)"
40240 GOSUB49999:PRINT:A$="THIS IS THE FINAL PHASE WHERE IN YOU COMPLETE YOUR MI
SSION"
40250 GOSUB49999:POKE54280,0:POKE54276,128:FORQ=1TO1000:NEXT:RETURN
49999 FORQ=1TOLEN(A$):PRINTMID$(A$,Q,1);"■■";:C=C+1:IFC>=33ANDMID$(A$,Q,1)=" "TH
ENC=0:PRINT" ":PRINT
50000 POKE54273,QAND30:POKE54280,CAND14:NEXTQ:PRINT" ":PRINT:C=0:RETURN
50100 IFVAL(TI$)<HI(DL)THENHI(DL)=VAL(TI$):PRINT"■              GREAT SCORE":PRI
NT:GOTO50110
50105 PRINT:POKE53270,8:TM$=TI$:RETURN
50110 POKE198,0:PRINT"■■■■■ENTER YOUR NAME ";:HI$(DL)="":R$="":TM$=TI$
50120 GETR$:IFR$=CHR$(13)THENPRINT" ":RETURN
50130 PRINTR$"■■";:HI$(DL)=HI$(DL)+R$
50140 GOTO50120
60000 PRINT:PRINT"■■■■■■■HIT "CHR$(34)"FIRE"CHR$(34)" TO CONTINUE"
60010 IFPEEK(56320)=111THENRETURN
60020 GOTO60010
60021 REM
60049 PRINT"■■■■■■
60050 PRINT"■■■■■■
60051 PRINT" ■■■■■■.
60052 PRINT"■■■■■■ .
60053 PRINT"■■■■■■  . . .
60054 PRINT" ■■■■■■  . .
60055 PRINT" ■■■■■■.  .  .
60056 PRINT"■■■■■■
60057 PRINT"■■■■■■ ——— C R Y S T A L ———
60058 PRINT" ■■■■■■ **********************
60059 PRINT"■■■■■■   ... .    . .                ":RETURN
60060 REM"          .
60070 PRINTPEEK(56320):GOTO60070:REM    CHECK VALUE FROM JOY STICK PORT#2
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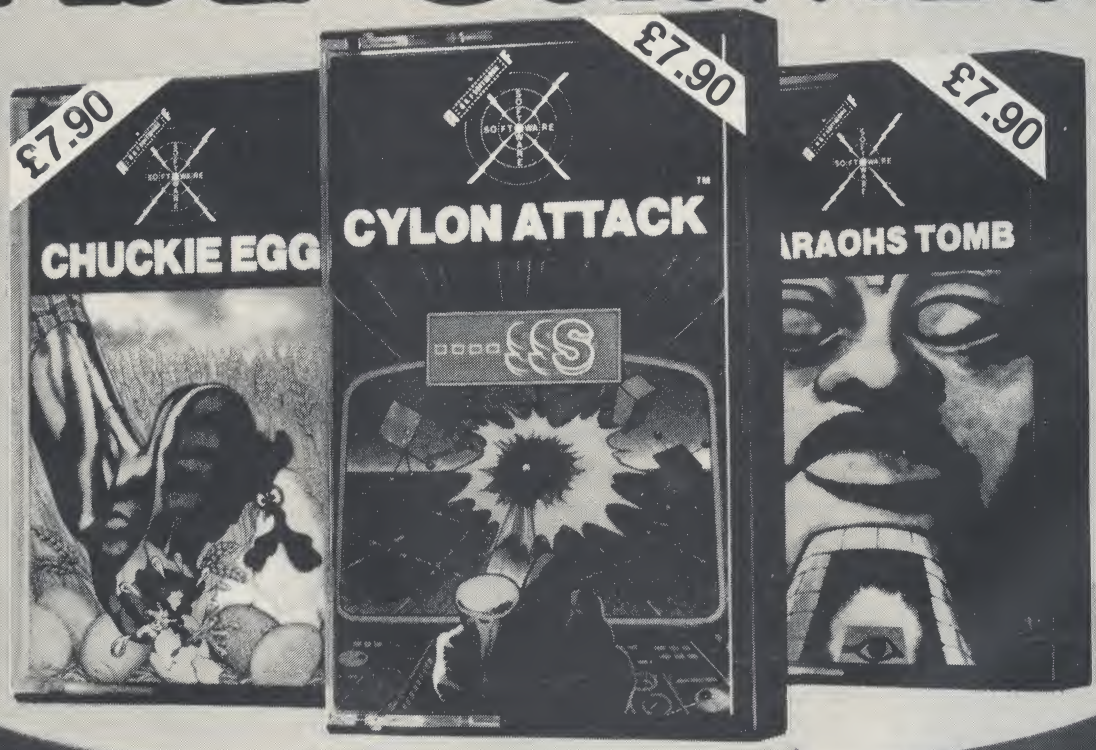

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Those famous cries signal the return of history's best known hunchback, Quasimodo. He's up to his old tricks of fighting the French authorities in order to save the life of the beautiful Esmerelda, who's hidden in the sanctuary of the cathedral's bell tower.

Notre Dame's walls and battlements are patrolled by armed guards and the government's own secret police are out for the poor hunchback's blood. You must help the cripple jump along the walls of the building and hopefully avoid falling into the clutches of the guards climbing up the outer walls.

If you manage to guide Quasimodo over the wall without being shot by a poisoned arrow and ring the bell hanging at the far edge of the screen, the game will move on to the next sheet.

Quasi must clear five sheets without falling foul of the guards before he can rescue the fair Esmerelda.

Hunchback Rescue will run on any Texas computer without extended Basic. All the necessary instructions are included in the listing.

BY NEIL MCKAY

RUNS ON A

TI99/4

Hunchback Rescue

```
100 CALL CLEAR
110 CALL SCREEN(2)
120 RANDOMIZE
130 REM  DEFINE CHAR'S
140 CALL CHAR(152,"FF6060FFFF0606FF")
150 CALL CHAR(144,"0103070F1F3F7FFF")
160 CALL CHAR(145,"FFFFFFFFFFFFFFFF")
170 CALL CHAR(136,"FEFEFEFEFEFEFEFE")
180 CALL CHAR(128,"1824183C7E3C101C")
190 CALL CHAR(129,"C32418183CAA55AA")
200 CALL CHAR(120,"183C997E3C3C2466")
210 CALL CHAR(112,"1824425A66816618")
220 CALL CHAR(113,"1818181818181818")
230 CALL CHAR(104,"0C0603FFFF03060C")
240 CALL CHAR(96,"00347E7E3E7E3C")
250 CALL CHAR(40,"00182420202418")
260 CALL CHAR(41,"001824181C2C32")
270 CALL CHAR(42,"0041221408")
280 CALL CHAR(43,"001824202E2418")
290 CALL CHAR(58,"0101010101010101")
300 CALL CHAR(33,"1")
310 REM  DEFINE COLOUR
320 FOR X=1 TO 16
330 CALL COLOR(X,8,1)
340 NEXT X
350 CALL COLOR(16,7,11)
360 CALL COLOR(15,6,1)
370 CALL COLOR(14,15,2)
380 CALL COLOR(13,14,1)
390 CALL COLOR(12,2,11)
400 CALL COLOR(11,3,1)
410 CALL COLOR(10,3,1)
420 CALL COLOR(9,15,7)
430 CALL COLOR(2,9,16)
440 CALL COLOR(1,16,1)
450 M$="HUNCHBACK RESCUE"
460 Z=5
470 GOSUB 2710
480 FOR D=1 TO 500
490 NEXT D
500 PRINT "  DO YOU WANT INSTRUCTIONS?"::::::::::::
510 CALL KEY(0,K,S)
520 IF S=0 THEN 510
530 IF K<>89 THEN 560
540 CALL CLEAR
550 GOSUB 2370
560 CALL CLEAR
570 CALL COLOR(12,2,11)
580 M$="INPUT SKILL LEVEL"
590 Z=5
600 GOSUB 2710
610 M$="[1 2 OR 3]  1=EASY"
620 Z=9
630 GOSUB 2710
640 CALL KEY(0,K,S)
650 IF S=0 THEN 640
660 IF (K<49)+(K>51)THEN 560
670 SK=K-48
680 CALL CLEAR
690 REM  SET UP SCREEN
700 FOR NST=1 TO 30
```

Illustration: Terry Rogers

```
710 RR=INT((11-1+1)*RND)+1
720 CC=INT((32-1+1)*RND)+1
730 CALL HCHAR(RR,CC,33)
740 NEXT NST
750 CALL HCHAR(12,1,152,416)
760 FOR X=9 TO 11
770 CALL HCHAR(X,1,152,4)
780 CALL HCHAR(X,28,152,5)
790 NEXT X
800 CALL HCHAR(9,27,144)
810 CALL VCHAR(10,27,145,2)
820 RESTORE 910
830 FOR Z=1 TO 4
840 READ CL
850 FOR X=9 TO 11
860 CALL HCHAR(X,CL,152,2)
870 CALL HCHAR(X,CL-1,145)
880 NEXT X
890 CALL HCHAR(9,CL-1,144)
900 NEXT Z
910 DATA 8,13,18,23
920 FOR Z=17 TO 24
930 CALL HCHAR(Z,13,136,8)
940 NEXT Z
950 CALL VCHAR(17,12,96,8)
960 CALL VCHAR(17,21,96,8)
970 CALL HCHAR(16,13,96,8)
980 CALL HCHAR(2,30,112)
990 CALL VCHAR(4,30,113,5)
1000 SCREEN=1
1010 GOSUB 2150
1020 SCORE=0
1030 K$="SCORE"
1040 FOR Y=1 TO LEN(K$)
```

```
1050 CALL HCHAR(14,24+Y,ASC
(SEG$(K$,Y,1)))
1060 NEXT Y
1070 GOSUB 2780
1080 REM  SET UP GAME
1090 RN=8
1100 R=8
1110 C=2
1120 CALL HCHAR(R,C,128)
1130 A=24
1140 CALL HCHAR(A,3,120)
1150 CALL KEY(0,K,S)
1160 IF (RND*RN)>3 THEN 1180
1170 GOSUB 2000
1180 IF S=0 THEN 1150
1190 IF K=68 THEN 1240
1200 IF K=83 THEN 1340
1210 IF K=32 THEN 1450
1220 GOTO 1150
1230 REM  GUARD MOVE
1240 REM  MOVE MAN RIGHT
1250 CALL HCHAR(R,C,32)
1260 C=C+1
1270 CALL HCHAR(R,C,128)
1280 CALL GCHAR(R,C+1,CR)
1290 IF CR=128 THEN 2240
1300 IF CR=113 THEN 1790
```

NEWS FLASH... MARVEL SUPER HEROES ORDERED TO U.K. IN SEARCH OF COMPUTER ADVENTURES... E.T.A. MAY 1ST... ADVENTURE INTERNATIONAL

```
1310 CALL GCHAR(R+1,C,CW)
1320 IF CW=152 THEN 1150
1330 GOTO 1610
1340 REM  MOVE MAN LEFT
1350 CALL HCHAR(R,C,32)
1360 C=C-1
1370 IF C>2 THEN 1390
1380 C=2
1390 CALL HCHAR(R,C,128)
1400 CALL GCHAR(R,C+1,CR)
1410 IF CR=113 THEN 1790
1420 CALL GCHAR(R+1,C,CW)
1430 IF CW=152 THEN 1150
1440 GOTO 1610
1450 REM  MAN JUMP
1460 FOR V=1 TO 2
1470 CALL HCHAR(R,C,32)
1480 R=R-1
1490 C=C+1
1500 CALL HCHAR(R,C,128)
1510 NEXT V
1520 FOR V=1 TO 2
1530 CALL HCHAR(R,C,32)
1540 R=R+1
1550 C=C+1
1560 CALL HCHAR(R,C,128)
1570 NEXT V
1580 CALL GCHAR(R+1,C,CW)
1590 IF CW=152 THEN 1150
1600 GOTO 1610
1610 REM  MAN FALLS
1620 CALL HCHAR(R,C,32)
1630 FOR Z=9 TO 23
1640 CALL GCHAR(Z,C,CH)
1650 CALL HCHAR(Z,C,128)
1660 CALL HCHAR(Z,C,CH)
1670 NEXT Z
1680 CALL HCHAR(24,C,129)
1690 FOR V=0 TO 30
1700 CALL SOUND(-1000,-7,V)
1710 NEXT V
1720 M$="ANOTHER GAME? [Y OR N]"
1730 Z=1
1740 GOSUB 2710
1750 CALL KEY(0,K,S)
1760 IF S=0 THEN 1750
1770 IF K=89 THEN 560
1780 END
1790 REM  RING BELL
1800 CALL HCHAR(R,C,32)
1810 CALL HCHAR(R,C+1,128)
1820 FOR G=1 TO 3
1830 FOR V=0 TO 30
1840 CALL SOUND(-1000,400,V)
1850 NEXT V
1860 NEXT G
1870 SCREEN=SCREEN+1
1880 GOSUB 2150
1890 SCORE=SCORE+(A*10)
1900 GOSUB 2780
1910 IF SCREEN=5 THEN 2200
1920 CALL HCHAR(R,C+1,113)
```

```
1930 CALL HCHAR(A,3,152)
1940 C=2
1950 A=24
1960 CALL HCHAR(R,C,128)
1970 CALL HCHAR(A,3,120)
1980 RN=RN-9K
1990 GOTO 1150
2000 REM  MOVE GUARD
2010 CALL HCHAR(A,3,152)
2020 A=A-1
2030 CALL HCHAR(A,3,120)
2040 IF A=8 THEN 2060
2050 RETURN
2060 REM  FIRE ARROW
2070 CALL COLOR(12,11,2)
2080 FOR P=4 TO C-1
2090 CALL HCHAR(8,P,104)
2100 CALL HCHAR(8,P,32)
2110 NEXT P
2120 CALL HCHAR(8,C-1,104)
2130 CALL SOUND(100,-7,0)
2140 GOTO 1720
2150 K$="SCREEN:"&STR$(SCREEN)
2160 FOR Y=1 TO LEN(K$)
2170 CALL HCHAR(14,4+Y,ASC
(SEG$(K$,Y,1)))
2180 NEXT Y
2190 RETURN
2200 REM  LAST SCREEN
2210 CALL VCHAR(2,30,32,6)
```

```
2220 CALL HCHAR(8,30,128)
2230 GOTO 1930
2240 REM  RESCUE MAIDEN
2250 FOR L=11 TO 3 STEP -1
2260 CALL HCHAR(L,16,58)
2270 NEXT L
2280 CALL HCHAR(3,17,40)
2290 CALL HCHAR(3,18,41)
2300 CALL HCHAR(4,17,42)
2310 CALL HCHAR(4,18,43)
2320 CALL SOUND(200,370,4,440,4,294,4)
2330 CALL SOUND(600,392,3,494,3,294,3)
2340 CALL SOUND(200,392,2,494,2,294,2)
2350 CALL SOUND(800,294,1,440,1,370,1)
2360 GOTO 1720
2370 REM  INSTRUCTIONS
2380 CALL COLOR(12,11,1)
2390 M$="HUNCHBACK RESCUE"
2400 Z=3
2410 GOSUB 2710
2420 M$="YOU ARE QUAZIMODO  "&CHR$(128)
2430 Z=7
2440 GOSUB 2710
2450 M$="YOU MOVE YOUR MAN WITH"
2460 Z=9
2470 GOSUB 2710
2480 M$="'S' FOR LEFT"
2490 Z=11
2500 GOSUB 2710
2510 M$="'D' FOR RIGHT"
2520 Z=13
2530 GOSUB 2710
2540 M$="SPACE BAR TO JUMP"
2550 Z=15
2560 GOSUB 2710
2570 M$="BEWARE OF THE GUARD   "&CHR$(120)
2580 Z=17
2590 GOSUB 2710
2600 M$="WHO SCALES THE WALLS"
2610 Z=19
```

Hints on Conversions

Although TI basic is fairly standard, it does contain some rather unusual commands. In the most part they are prefixed by the command CALL:

CALL CLEAR: Clears the screen, represented on most as CLS.

CALL SCREEN: Changes the colour of screen background.

CALL COLOUR: Determines the colours of individual characters.

CALL HCHAR: Used to place a character horizontally on the screen. Replaced by POKE or PRINT on other computers.

CALL VCHAR: Similar to HCHAR but places the character vertically.

CALL KEY: The TI basic's version of GET or INKEY.

CALL CHAR: A command to create a user defined character.

Variables

The four main variables used throughout the program are:-

R — Horizontal position of Quasimodo.
C — Vertical position of Quasimodo.
A — Vertical position of the guard.
SCORE — Total scored during the game.

```
2620 GOSUB 2710
2630 M$="PRESS ANY KEY TO START"
2640 Z=24
2650 GOSUB 2710
2660 CALL KEY(0,K,S)
2670 IF S=0 THEN 2660
2680 CALL CLEAR
2690 CALL COLOR(12,2,11)
2700 RETURN
2710 REM  PRINT MESSAGE
2720 V=16-INT(LEN(M$)/2)
2730 FOR I=1 TO LEN(M$)
2740 CD=ASC(SEG$(M$,I,1))
2750 CALL HCHAR(Z,V+I,CD)
2760 NEXT I
2770 RETURN
2780 REM  PRINT SCORE
2790 K$=STR$(SCORE)
2800 FOR Y=1 TO LEN(K$)
2810 CALL HCHAR(16,24+Y,ASC(SEG$(K$,Y,1)))
2820 NEXT Y
2830 RETURN
```

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At first glance this might seem to be just another version of a very popular game. How wrong can you be!!! True, the start is simple enough. The Spectrum picks a code of numbers or colours with a selection of levels of difficulty — and invites you to do the same. You then take it in turns to guess each others code from the clue supplied after each guess. An extremely well written, fast and very clearly displayed game, with almost inevitable defeat.

This was exactly as intended but unfortunately *something went wrong*. During the programming strange uncomplimentary messages began to appear on the screen. At first they were so few they were not taken too seriously, but soon they could no longer be ignored. Somehow the Spectrum had been given a personality — a rather devious, supercilious, dislikeable, hateful, horrible mind.

✱ Side B contains a version of the game compatible with the excellent Currah µSpeech unit — even worse!! ✱

THE QUEST OF MERRAVID

VIC 20 (16k) £7.95
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A really challenging and enjoyable adventure, written by a confirmed adventure addict who grew tired of the ease with which he solved other adventures himself. Will accept and act on sentences containing up to nine words.

The adventurer becomes Merravid, charged with the task of finding, taking and then returning the magic Firestone of the Dwarves. However, overcoming the many novel and original hazards is no easy matter. Careful and imaginative thought is required if progress is to be made and the Firestone tracked down to the lair of the Dragon of Thargon. Even then the Dragon has to be defeated and the stone retrieved. A compulsive, extremely enjoyable and very user friendly adventure.

WARNING!

With reviews like this "Scuba Dive" is likely to take up a lot of your time.

". . . This fabulous underwater world, Scuba Dive is very, very special. The creatures are wonderful to behold and frighteningly real."
(Personal Computer Games March 1984)

". . . The graphics are fantastic — immensely addictive — it should probably be banned before it has time to take off".
(Crash Micro March 1984)

". . . Truly spectacular graphics"
(Your Computer March 1984)

". . . The effect of underwater diving is achieved so well that you could imagine you are walking into the perils of the deep"
(Sinclair User March 1984)

". . . Superb graphics and animation — in our home the game was constantly being loaded in."
(Popular Computing Weekly February 1984)

SCUBA DIVE

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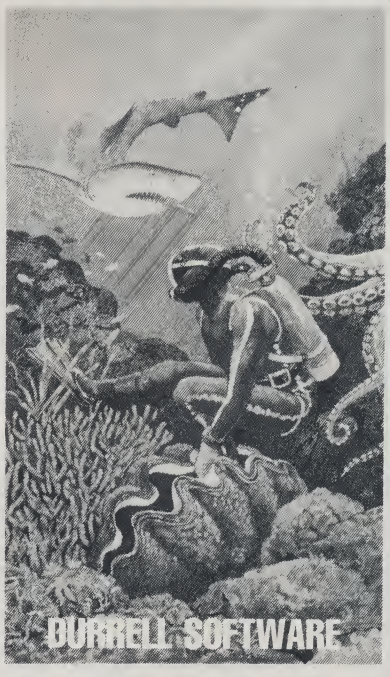
any ORIC - 1 £6.95
SPECTRUM 48k £5.95



Pure machine code with super cartoon graphics. You are in control of a diver who must swim down through jellyfish, sharks, barracuda and a host of other under-sea nasties to locate the entrance of a submarine cave. He must then follow its twisting and branching passages which change with every new game, to locate the magical giant oysters with their fabulous treasure of enormous pearls. Many of the passages lead to dead-ends, while some are filled with horrible underwater monsters, Each dive has to be timed carefully so that there is enough oxygen left for the return journey, which is further frustrated by the diver's boat shifting anchor and threatening to decapitate him with its propellor. This game which features three divers, player score, high score, hall of fame and sound effects, presents perhaps the ultimate epic arcade adventure.

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1	Manic Miner	Software Projects	Commodore 64
2	Atic Atac	Ultimate	Spectrum
3	Ant Attack	Quicksilva	Spectrum
4	Hunchback	Ocean	Spectrum
5	Fighter Pilot	Digital	Spectrum
6	Manic Miner	Software Projects	Spectrum
7	Hobbit	Melbourne House	Spectrum
8	Pole Position	Atari	Atari
9	Mr. Wimpey	Ocean	Spectrum
10	Revenge of the Mutant Camels	Llamasoft	Commodore 64
11	Snooker	Visions	BBC
12	Hovver Bovver	Llamasoft	Commodore 64
13	Super Pipeline	Taskset	Commodore 64
14	Scramble	Microdeal	TRS 80 Colour
15	Super Cobra	Parker	Atari
16	Alchemist	Imagine	Spectrum
17	Lunar Jet Man	Ultimate	Spectrum
18	Jet Pac	Ultimate	Spectrum
19	Chequered Flag	Sinclair	Spectrum
20	Harrier Attack	Durrell	Spectrum
21	Manic Miner	Bugbyte	Spectrum
22	Asteroids	Atari	Atari
23	Pilot 64	Abbex	Commodore 64
24	Hunchback	Superior Software	BBC
25	Fred	Quicksilva	Spectrum
26	Crazy Kong	Interceptor	Commodore 64
27	Invaders	Sinclair	Spectrum
28	Kong	Sinclair	Spectrum
29	Scuba Dive	Durrell	Spectrum
30	Twin Kingdom Valley	Bug Byte	BBC

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This most popular of arcade games has been totally recreated for the Sharp computer. Superb graphics and as fast as you like from beginner's level up to 'Super-human'. Get each of four frogs over the busy motorway, then hop from boat to raft to log to crocodile until safely home sitting on a lily pad. Terrific fun.

BACKGAMMON — £7.95

Now available for the MZ-700, this traditional board game can now be played against the computer. Simple to follow instructions for the beginner — higher levels available for the more experienced player.

CHESS — £9.95

Suitable for the rank beginner through to the more experienced player, this Chess program may be used in three different ways.

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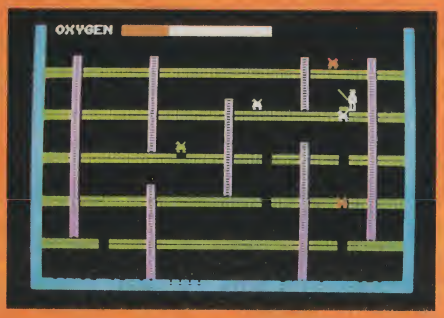
3. As a teaching aid when asked to play against itself or show you the best move if you get into difficulties.

Long games may be saved on cassette for completion at a later time and a print-out of all moves made is available.



SPACE PANIC — £7.95

How long can you survive in the multi-storey building filled with alien bugs. This machine-code programme accurately simulates the arcade game where you climb ladders and dig holes to catch the aliens then fill them in again once they are caught. The red ones must fall through one floor, the green ones, two floors and white ones, three floors. Red aliens who have time to dig themselves out get rather cross and become green. PANIC!! Joy stick or keyboard control.

NIGHTMARE PARK — £6.95

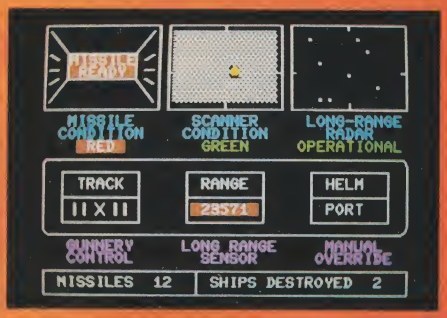
If you have never played this type of game before, you're in for a treat. As you make your way along the intricate pathways to the exit, you are constantly given tasks to perform or games to play. Each of these must be successfully completed before you are allowed to continue. It takes a lot of doing. You must remain quick and alert at all times. A little luck is handy. Amazing graphics and sounds!!!

XANAGRAMS — £9.95

Not only a terrific spelling test but also a great game. You are asked to guess up to five words, represented by blocks on the screen in a crossword format. All the letters that you need are shown on the right of the screen in alphabetical order and the computer will give you the first letter if you ask it nicely. Suits almost any age with 3 skill levels and from 1 to 5 words to be guessed. Really habit-forming!!!

GALAXIANS — £7.95

A high-speed machine-code version of the popular arcade game where the massed space invaders must be cleared from the skies. After a few seconds they will begin to swoop and dive at you, showering you with scatter bombs as they go. The game becomes progressively more demanding as you kill more and more of the marauding aliens. Very entertaining — hours of fun!!! Joy stick or keyboard control.



FIGHTER COMMAND — £6.95

A mission flown completely on instruments where you are pursuing a fleet of ten enemy aircraft fleeing from you. They will show on your long range radar screen and you must manoeuvre your craft to get them within range of your missiles. If you get too near, they will fire at you and warp away to safety. You only have one chance to destroy incoming missiles with your lasers.

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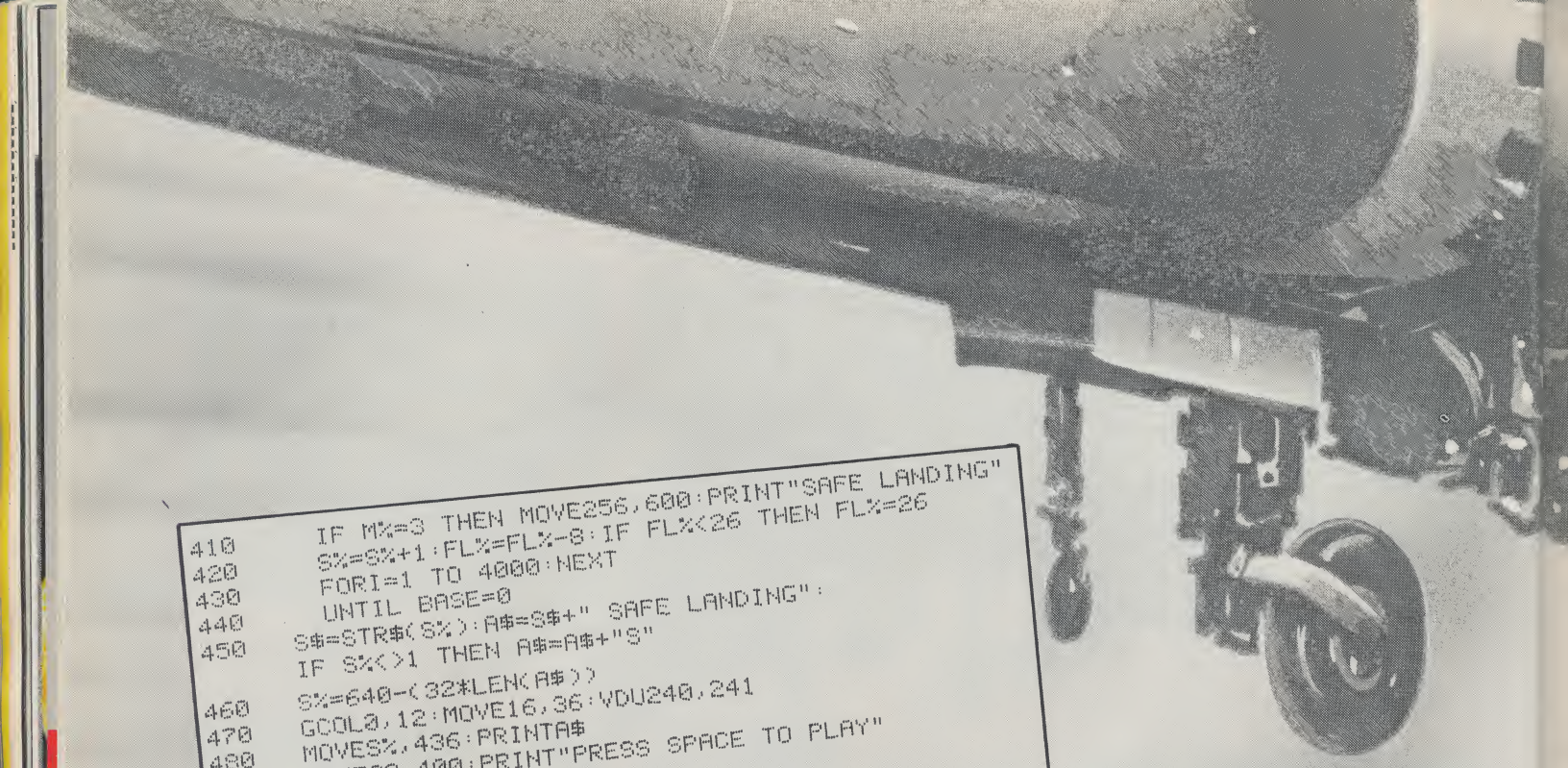
The landing was a miracle and it was only the pilot's bravery and skill that prevented the 14 million pound plane plunging into the sea.

*The game puts you into a very similar position. The Z, X, *, and ; keys are used to move the plane in the correct directions to complete a perfect landing.*

```
 10 :
 20 PROCSET_DATA
 30 REPEAT
 40   MODE7
 50   PROCINSTRUC
 60   MODE2
 70   PROCINIT
 80   REPEAT
 90     CLS
100     PROCSCREEN
110     R%=Q%+RND(1008-Q%)/8)*8
120     FORJ%=Q% TO R% STEP 8
130       PROCFUEL
140       IF F<=0 AND T%>0 THEN PROCNOFUEL
150       PROCKEYS
160       PROCFLIGHT
170       PROCCHECK
180       IF L%>0 THEN Q%=J%:J%=R%:GOTO210
190       MOVE J%,500
200       VDU18,3,12,230,231,9,232,8,8,8,
          18,3,13,233,9,233
```

```
210       NEXT
220     IFL%>0 THEN J%=Q%:GOTO360
230     Q%=RND(R%/8)*8
240     FORJ%=R%+8 TO Q%+8 STEP -8
250       PROCFUEL
260       IF F<=0 AND T%>0 THEN PROCNOFUEL
270       PROCKEYS
280       PROCFLIGHT
290       PROCCHECK
300       IF L%>0 THEN Q%=J%:J%=Q%+8:GOTO330
310       MOVE J%,500
320       VDU18,3,12,235,9,9,236,8,8,8,18,3,13,237,9,237
330       NEXT
340     IFL%>0 THEN J%=Q%:GOTO360
350     GOTO110
360     *FX15,1
370     IF L%=99 THEN MOVE320,600:PRINT"PLANE LOST":BASE=BASE-1:GOTO430
380     PROCFLIGHT
390     IFM%=0 THEN PROCCRASH:GOTO440
400     IF L%=13 AND T%<3 THEN MOVE384,640:PRINT"TOO FAST":PROCCRASH:GOTO440
```

Illustration: John Higgins



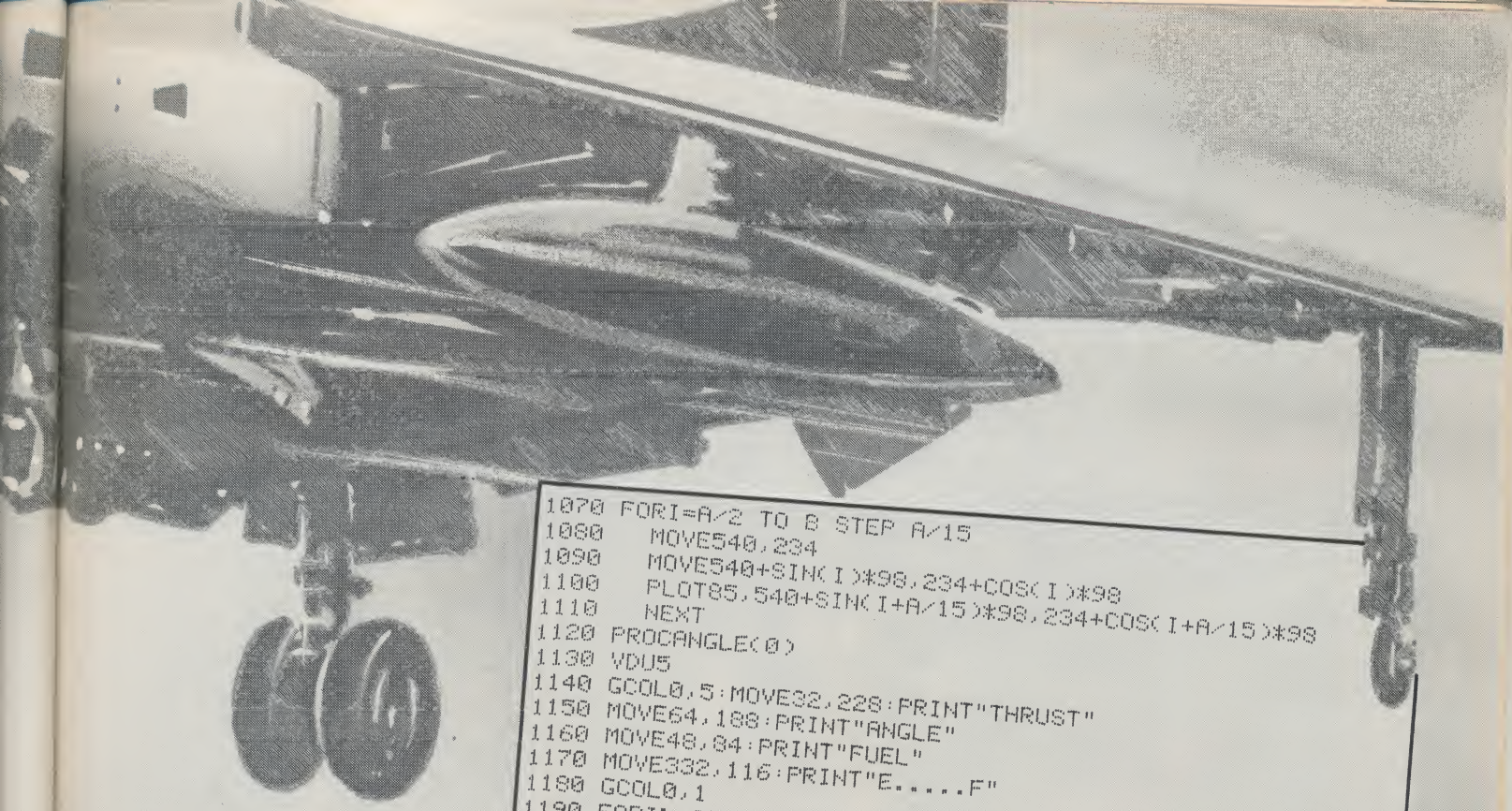
```
410       IF M%=3 THEN MOVE256,600:PRINT"SAFE LANDING"
420       S%=S%+1:FL%=FL%-8:IF FL%<26 THEN FL%=26
430       FORI=1 TO 4000:NEXT
440       UNTIL BASE=0
450     S$=STR$(S%):A$=S$+" SAFE LANDING":
        IF S%<>1 THEN A$=A$+"S"

460     S%=640-(32*LEN(A$))
470     GCOL0,12:MOVE16,36:VDU240,241
480     MOVES%,436:PRINTA$
490     MOVE32,400:PRINT"PRESS SPACE TO PLAY"
500     REPEAT UNTIL GET=32
510     UNTIL FALSE
520 :
530 DEFPROCINIT
540 VDU23,224,2,2,63,41,41,127,127,63
550 VDU23,225,0,0,0,0,0,255,255,255
560 VDU23,226,4,4,4,4,14,254,252,248
570 VDU23,227,0,31,31,31,31,0,0,0
580 VDU23,228,0,224,224,224,224,0,0,0
590 VDU23,230,3,3,32,61,61,64,64,32
600 VDU23,231,0,0,128,128,128,0,0,0
610 VDU23,232,6,6,6,6,9,1,2,4
620 VDU23,233,0,16,16,16,16,0,0,0
630 VDU23,235,6,6,65,123,123,128,128,64
640 VDU23,236,12,12,12,12,18,2,4,8
650 VDU23,237,0,32,32,32,32,0,0,0
660 VDU23,238,0,255,255,255,255,0,0,0
670 VDU23,240,128,192,255,247,119,15,15,0
680 VDU23,241,0,0,252,238,223,132,8,0
690 VDU23,243,0,192,192,192,192,192,192,0
700 VDU23,244,0,0,0,0,63,63,63,63
710 BASE=3:FL%=50:S%=0
720 ENDPROC
730 :
740 DEFPROCSET_DATA
750 DIM X%(13),Y%(13)
760 FORI%=0TO13:READX%(I%),Y%(I%):NEXT
770 ENDPROC
780 DATA -8,0,-8,16,0,20,8,24,24,28
790 DATA 32,32,40,32,56,32,72,24,88,24
800 DATA 96,32,108,28,124,24,132,20
```

```
810 :
820 DEFPROCSCREEN
830 L%=0:T%=10:F=40:A%=0:
    0%=0:X%=32:Y%=900
840 VDU19,0,6;0;
850 VDU19,3,1;0;
860 VDU19,5,0;0;
870 VDU19,6,4;0;
880 VDU19,7,4;0;
890 VDU19,8,4;0;
900 VDU19,9,4;0;
910 VDU19,10,4;0;
920 VDU19,11,3;0;
```

```
930 VDU19,12,7;0;
940 VDU19,13,1;0;
950 VDU19,14,0;0;
960 GCOL0,12
970 MOVE0,0
980 MOVE0,240
990 PLOT85,1279,0
1000 PLOT85,1279,240
1010 GCOL0,4
1020 MOVE0,240
1030 PLOT85,1279,468
1040 PLOT85,0,468
1050 A=PI:B=A+PI/2
1060 GCOL0,5
```

Illustration: John Higgins



```
1070 FORI=A/2 TO 0 STEP A/15
1080   MOVE540,234
1090   MOVE540+SIN(I)*98,234+COS(I)*98
1100   PLOT85,540+SIN(I+A/15)*98,234+COS(I+A/15)*98
1110   NEXT
1120 PROCANGLE(0)
1130 VDU5
1140 GCOL0,5:MOVE32,228:PRINT"THRUST"
1150 MOVE64,188:PRINT"ANGLE"
1160 MOVE48,84:PRINT"FUEL"
1170 MOVE332,116:PRINT"E.....F"
1180 GCOL0,1
1190 FORI%=332 TO 732 STEP 16
1200   MOVEI%,84:VDU243
1210   NEXT
1220 GCOL0,5:MOVE800,32:PRINT"THRUST"
1230 MOVE1024,232:PRINT"100%"
1240 MOVE1024,84:PRINT"0%"
1250 GCOL0,2
1260 FORI%=100 TO 244 STEP 16
1270   MOVE 960,I%:VDU244
1280   NEXT
1290 Q%=RND(500)+100:MOVEQ%,500
1300 VDU18,3,12,224,225,225,226,8,8,8,18,3,13,227,238,228
1310 GCOL3,14:MOVEX%,Y%:VDU240,241
1320 GCOL0,5:MOVE16,36
1330 FORI%=1 TO BASE:VDU240,241:NEXT
1340 ENDPROC
1350 :
1360 DEFPROCANGLE(D%)
1370 A%=A%+D%:IFA%<0 OR A%>6 THEN A%=A%-D%:ENDPROC
```

```
1380 K=1.5*PI-((A%-D%)*(PI/6))
1390 MOVE540+SIN(K)*80,
     230+COS(K)*80
1400 GCOL0,5
1410 DRAW540,230
1420 GCOL0,12
1430 K=1.5*PI-(A%*(PI/6))
1440 DRAW540+SIN(K)*80,
     230+COS(K)*80
1450 ENDPROC
1460 :
1470 DEFPROCTHRUST(K%)
1480 IF F<0 THEN ENDPROC
1490 T1%=T%
1500 IFK%=1 AND T%=10 ENDPROC
1510 IFK%=0 AND T%=0 ENDPROC
```

```
1520 IFK%=0 THEN 1560
1530 T%=T%+1:T1%=T1%+1
1540 GCOL0,2
1550 GOTO1580
1560 T%=T%-1
1570 GCOL0,0
1580 MOVE960,84+T1%*16
1590 VDU244
1600 ENDPROC
1610 :
1620 DEFPROCFUEL
1630 IFF<=0 THEN ENDPROC
1640 GCOL0,11:T=T%
1650 F=F-T/FL%
1660 MOVE332+F*10,84
1670 VDU243
1680 ENDPROC
1690 :
1700 DEFPROCNOFUEL
1710 GCOL0,0
1720 FORI%=T% TO 1 STEP -1
1730   MOVE960,84+I%*16
1740   VDU244
1750   NEXT:T%=0
1760 ENDPROC
1770 :
```

```
1780 DEFPROCKEYS
1790 IF INKEY(-73)=-1  PROCTHRUST(1)
1800 IF INKEY(-105)=-1 PROCTHRUST(0)
1810 IF INKEY(-98)=-1  PROCANGLE(-1)
1820 IF INKEY(-67)=-1  PROCANGLE(1)
1830 ENDPROC
1840 :
1850 DEFPROCFLIGHT
1860 Y1%=Y%:X1%=X%:H%=ABS(3-A%)
1870 G=10-T%+(3-H%)
1880 V=4*INT((T%*(3-H%)-G)/4)
1890 Y%=Y%+V
1900 B=8*INT((2*(T%*(3-A%)+H%))/4)/8
1910 X%=X%+B
1920 GCOL3,14
1930 MOVEX1%,Y1%:VDU240,241
1940 MOVEX%,Y%:VDU240,241
1950 IF X%>1279 OR X%<-128 OR Y%>1055 THEN L%=99
1960 SOUND&10,-T%,14,20
1970 ENDPROC
1980 :
1990 DEFPROCCHECK
2000 N%=1:M%=0:L%=0
2010 IF X%<-128 OR X%>1279 OR Y%>1055 THEN L%=99
2020 IFY%>540 THEN ENDPROC
2030 FORI%=0TO13:L%=POINT(X%+X%(I%),Y%-Y%(I%))
2040   IF L% >0 THEN N%=2:I%=20
2050   NEXT
2060 IF N%<>2 OR L%<>13 THEN ENDPROC
2070 Z=(X%+40)-104
2080 IF Z-J%<60 AND Z-J%>0 THEN M%=3
2090 ENDPROC
2100 :
2110 DEFPROCCRASH
2120 SOUND&10,-15,14,50
2130 PROCNOFUEL
2140 BASE=BASE-1
2150 GCOL0,14:MOVE224,600
2160 IF L%=4 THEN PRINT"PLANE DITCHED"
     ELSE MOVE 192,600:PRINT"SHIP COLLISION"
2170 I%=0:PROCDEL
2180 FORI%=4 TO 56 STEP 4
2190   PROCDEL
2200   FORK%=0 TO 1000:NEXT
2210   PROCDEL
2220   NEXT
2230 ENDPROC
2240 :
```

```
2250 DEFPROCDEL
2260 IFL%=4 THEN2290
2270 MOVEJ%,500-I%
2280 VDU18,3,12,224,225,225,226,8,8,
     8,18,3,13,227,238,228
2290 MOVEX%,Y%-I%
2300 VDU18,3,14,240,241
2310 ENDPROC
2320 :
2330 DEFPROCINSTRUC
2340 FORI%=0 TO 1:PRINTTAB(12);
     CHR$141CHR$129;"HARRIER":NEXT
2350 PRINT
2360 PRINTCHR$130;"TRY TO LAND THE
     JUMP-JET ON THE SHIP'S"
2370 PRINTCHR$130;"CONTAINERS."
2380 PRINT
2390 PRINTCHR$131;" YOUR
     CONTROLS:-"
2400 PRINTCHR$133;"    ANGLE OF
     ROTATIONAL-JETS"
2410 PRINTTAB(18);CHR$134;"INCREASE
     - X"
2420 PRINTTAB(18);CHR$134;"DECREASE
     - Z"
2430 PRINT
2440 PRINTCHR$133;"    ROTATIONAL
     -JETS POWER OUTPUT"
2450 PRINTTAB(18);CHR$134;"INCRE
     ASE - *"
2460 PRINTTAB(18);CHR$134;"DECRE
     ASE - /"
2470 PRINTTAB(8,18);"PRESS";CHR$136;
     "SPACE";CHR$137;"TO START"
2480 REPEATUNTIL GET=32
2490 ENDPROC
```

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The men have decided to prolong your agony by asking you questions. Each question you answer wrongly means one more step nearer Davey Jones's locker. Each correct one and you can return to the relative safety of the deck.

The game features animated graphics, including the captain of the ship and sword-waving mutineers.

To save the game onto tape just break into the program and type GOTO 5200.

Program notes

In the listing the line 0 is formed by typing in Poke 16510,0 and then newline.

Variables
along = the horizontal position of the captain
man = vertical position of the captain
a = random number generated
z = test to see if the number is high or low
y = to see if the number is correct

RUNS ON ZX81 IN 16K

BY PETER BEEBE

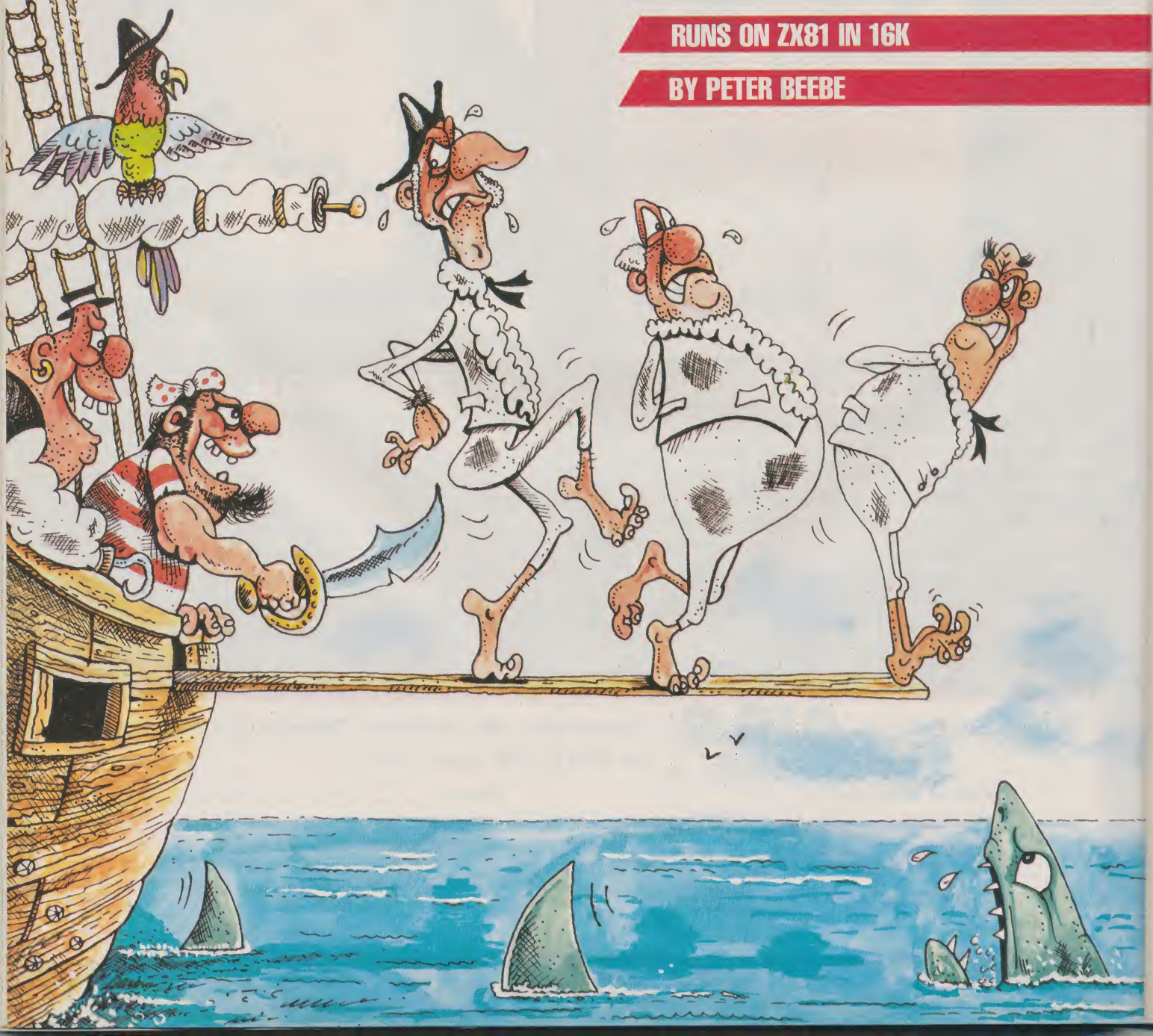

Illustration: Dorian Cross.

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```
  1 GOTO 5000
  2 GOTO 3000
  3 LET ALONG=6
  4 LET MAN=12
 10 LET A=INT (RND*100)
 20 PRINT AT 10,8;"GUESS THE NU
MBER (0-100)"
 21 GOSUB 1000
 22 IF ALONG=12 THEN GOTO 2000
 30 INPUT Z
 35 IF Z>150 THEN GOTO 20
 40 IF Z=A THEN GOTO 100
 50 IF Z<A THEN GOTO 200
 60 IF Z>A THEN GOTO 300
100 REM  GOT IT RIGHT
101 CLS
105 PRINT AT 10,8;"YOU GOT IT R
IGHT";AT 13,14;"YOU ARE SAVED."
110 FOR P=1 TO 100
115 NEXT P
120 CLS
121 GOTO 2060
130 GOTO 10
200 REM  LESS THAN
201 LET ALONG=ALONG+1
205 PRINT AT 10,8;"YOUR GUESS W
AS TOO LOW"
206 GOSUB 1000
210 FOR P=1 TO 60
215 NEXT P
220 PRINT AT 10,8;"
                   "
230 GOTO 20
300 REM  GREATER THAN
301 LET ALONG=ALONG+1
305 PRINT AT 10,8;"YOUR GUESS W
AS TOO HIGH"
306 GOSUB 1000
310 FOR P=1 TO 60
320 NEXT P
325 PRINT AT 10,8;"
                   "
330 GOTO 20
1000 PRINT AT 12,3;"O";AT 13,3;"
%--";AT 14,3;" %"
1004 PRINT AT 15,2;"%%%%%%%%%%%
1005 PRINT AT 16,2;"%%%%%%%%%%"
1006 PRINT AT 17,2;"%%%%%%%%%"
1007 PRINT AT 18,2;"%%%%%%%%"
1008 PRINT AT 19,2;"%%%%%%%"
1009 PRINT AT 20,5;"%%%%%"
%"
```

```
1010 PRINT AT MAN,ALONG;" O";AT
MAN+1,ALONG;" %";AT MAN+2,ALONG;
" %"
1020 RETURN
1999 REM  MOVE MAN
2000 LET MAN=MAN+1
2010 PRINT AT MAN-1,ALONG;"  ";A
T MAN,ALONG;" O";AT MAN+1,ALONG;
" %";AT MAN+2,ALONG;" %"
2011 PRINT AT 10,8;"
                   "
2020 IF MAN=19 THEN GOTO 2040
2030 GOTO 2000
2050 PRINT AT 6,0;"YOU HAVE FALL
EN OFF THE PLANK    AND THE SHARK
S HAVE EATEN YOU    THE  NUMBER W
AS ";A
2060 PRINT AT 21,0;"  DO YOU
WANT ANOTHER GAME  "
2070 IF INKEY$="Y" THEN RUN 2
2080 IF INKEY$="N" THEN STOP
2090 GOTO 2070
3000 CLS
3010 PRINT AT 1,0;"WALKING THE P
LANK";AT 2,10;"BY P.BEEBE"
3020 PRINT AT 6,5;"INSTRUCTIONS"
3030 PRINT
3040 PRINT "YOU HAVE BEEN CAUGHT
 BY PIRATES.
                THEIR CAPTAIN SHOWS
A SLIGHT        TOUCH OF MERCY. IF Y
OU CAN          GUESS THE NUMBER HE
IS THINKING OF BETWEEN 0 AND 100
 YOU ARE        SAVED.IF NOT THEN TH
E SHARKS        GET A GOOD BREAKFAST
."
3050 PRINT AT 20,0;"PRESS ANY KE
Y TO BEGIN"
3060 IF INKEY$="" THEN GOTO 3060
3065 CLS
3070 GOTO 3
4010 RUN
5000 REM  BEGINING
5010 CLS
5020 PRINT AT 7,2;"WALK
ING
5025 PRINT TAB 13;"THE"
5026 PRINT
5030 PRINT TAB 7;"PLANK
"
5040 PRINT AT 21,0;"  PRESS ANY
 KEY TO CONTINUE  "
5050 FOR A=1 TO 60
5055 IF INKEY$<>"" THEN GOTO 2
5060 NEXT A
5070 PRINT AT 21,0;"%%%%%%%%%%%
%%%%%%%%%%%%%%%%%%%%%%%%%%%%%%"
5080 FOR A=1 TO 60
5085 IF INKEY$<>"" THEN GOTO 2
5090 NEXT A
5095 IF INKEY$<>"" THEN GOTO 2
5100 GOTO 5040
5200 REM  SAVE ROUTINE
5210 SAVE "WALKING THE PLANK"
5000 RUN
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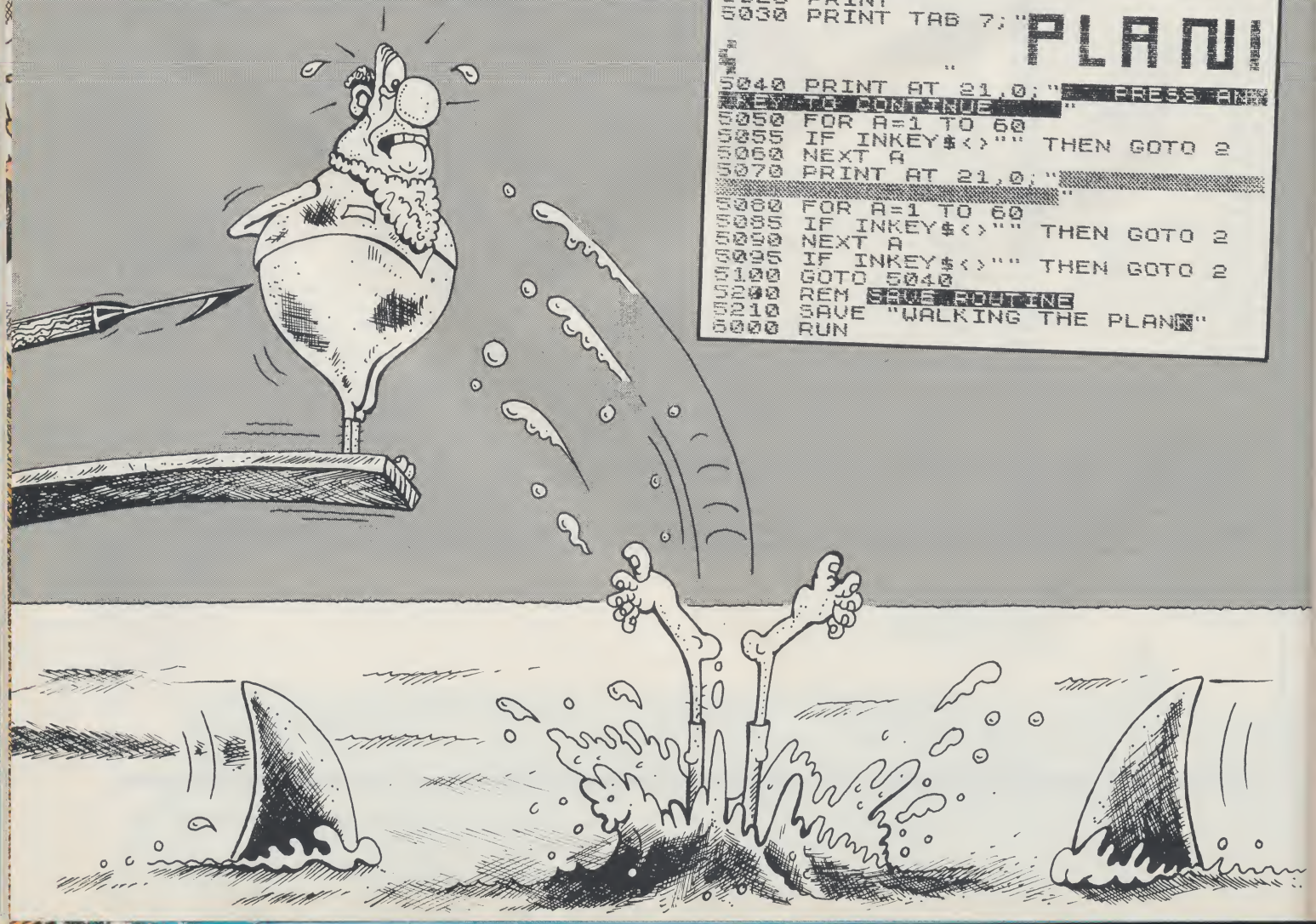

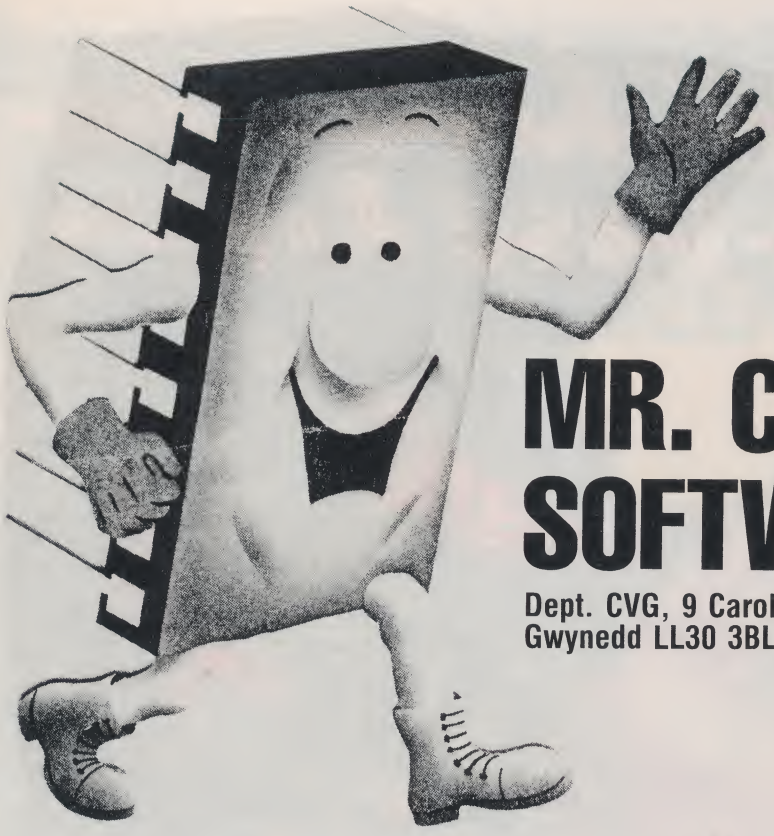

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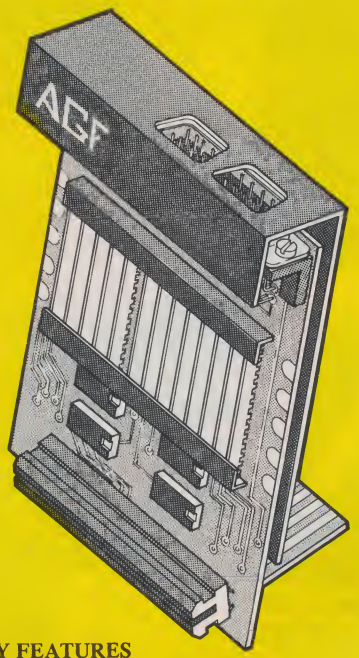

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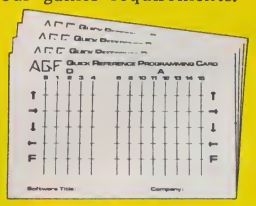

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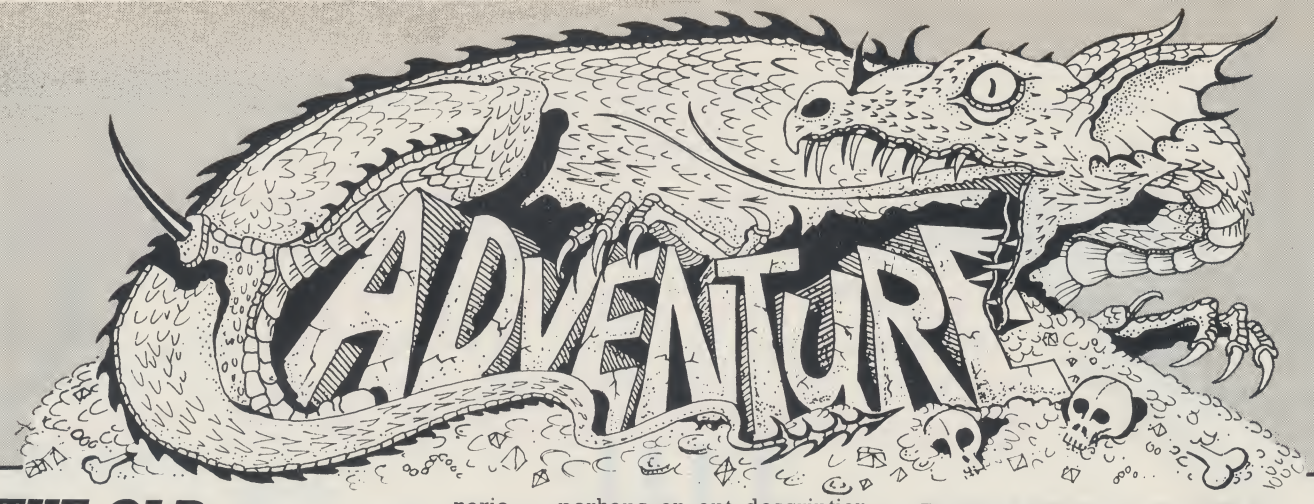

THE OLD PROBLEM!

There are many derivatives of the original Adventure, the *Colossal Cave*, written by Crowther and Wood for a mainframe computer.

First on the scene was Radio Shack, with *Pyramid 2000*, a 16k TRS-80 version with an unlikely name, and much maligned by the critics in the USA at the time.

One particularly scathing mention was the review in *80-Microcomputing* at the time, complaining that a sceptre was used in place of what was obviously a wand in the original. "It is fairly logical to wave a wand — but who on earth would want to wave a sceptre?"

Once inside, it is down the grating so to speak — so why bother with the pyramid bit? Copyright? You could hardly fail to recognise the bird statue and the statue box! So there it was, all the trappings except the well-house and river.

Next to arrive was a ZX81 game innocuously entitled *Abersoft Adventure*, later available for the Spectrum. This one was much more easily recognised as *Colossal*, for it featured the well-house and river. The bird had to go in a wicker cage, and — no sceptre! A black rod this time!

My next foray into the cave came when I had the opportunity of logging on to Comshare. The black rod had a rusty star on the end — much more easily recognisable as a wand.

A couple of short, sharp lunch hours connected to the mainframe was all I managed, but I amazed my friends by achieving things they had been spending months trying to do! I eventually let on that I wrote the Adventure column for *C&VG*, and I had played some look-alikes! I was nearly maimed as I rushed over the crystal bridge, heading for the door!

"Oh woe is mine!" I wrote a couple of months ago, not having a copy of *Colossal Adventure* from Level 9. At the same time, I contacted them, and I am now a proud possessor of that Adventure! That doesn't mean, Dan and Andrea, that I can answer all your problems!

And what of Level 9's interpretation of *Colossal*? No need to describe the scenario — perhaps an apt description might be "You've played the rest, now try the best".

The game I played on the mainframe had a charming little sequence in which I encountered a frog, kissed it, and was devastated to find I had not created a prince or princess — merely got myself covered with warts!

The events that followed were even more hilarious — I kissed a princess and passed on the warts, and then, deciding to leap into her four-poster, was told "You can't, and in any case, she has a headache!" I eventually solved the problem, which had an unexpected twist.

Now, although the Level 9 version is the nearest to the mainframe version I played, there was not a hint of a frog to be seen. Was I playing an enhanced version of the original, or are all the micro versions abridged? How can I tell — what IS the original adventure, and how can it be recognised?

So, Dan and Andrea, play on! I hope to be able to help you soon but, on the other hand, may easily be asking you to help me! (Y2 carved upon a rock? . . .)

GOODBYE AND HELLO

My pile of letters has been growing lately, so apologies if my reply to you has been delayed or overlooked. Trouble is, my helper, young Simon Clarke, has left us to start up his own software business, leaving yours truly, truly submerged. Thanks for all your help, Simon, and the best of luck in your new venture!

On hearing of Simon's plans, I searched through my files of readers letters, and persuaded Paul Coppins, whose tips you may have read about in previous issues, to join me in answering your pleas for help. Paul is a bit of an expert on Atari adventures — my Achilles heel!

Those of you who write in with tips or questions may now expect a reply from either Paul or myself. As before, I'll be reading your letters and passing some on to Paul to answer.

WHAT'S YOURS BILL?

Make sure a bottle of gin is to hand if you sit down to play *Denis through the Drinking Glass*, for you are only allowed 10 moves without having a snifter. And to do that you must find the flask . . .!

That is the first problem. But you may not find it quickly enough, because Maggie has a habit of catching up with you first to try out one of her speeches on you. You could end up bored to death!

This game is a topical political satire, written mainly in verse, and available for the Spectrum. Just because it is fun — especially if you list to port! — don't be fooled into expecting it to be easy!

I am dying to have a go at Mary Whitehouse, give the women of Greenham Common a pat on the back, to get one up on Maggie (will I succeed without a bullet-proof vest?) and eventually reach the sanctuary of the Gravedigger's Arms to drink the cellar dry — my objective!

But at the moment I'm still cowering in the cupboard under the stairs, away from the Iron Lady's clutches, trying to discover what a purdy is. When she clears 'orf', I will steal into her boudoir and see if I can filch some of her gin. Maybe I'll find a washer for her dripping tap.

I did once try a swift exit from the front door, but became a national headline: "Denis poses for Sun readers outside No. 10" (end of game). Whoops! I had forgotten to dress!

The author claims he is unlikely to be awarded an OBE, and is anonymous. Could it be Jasper Carrott?

For those who enjoy satire and poking fun at the Establishment, here's a game that's certain to please.

Denis Through the Drinking Glass is innocuously packaged in an ordinary cassette case with a fairly uninteresting inlay. The game belies the packaging!

Although hard to solve, *Denis* is easy to play, with one of the fastest responses I've yet seen in a Spectrum Adventure. Interestingly, it is written using the Quill. Under the titles is your first object — A Plus!

Denis Through the Drinking Glass is for the 48k Spectrum, price £5.50 from Applications.

BY KEITH CAMPBELL

HELPLINE

Help for Andrew Kennedy, troubled with *Velnor's Lair* comes from Jonathan and Alex Gick. You cannot pass the waterfall, they say. Their advice is to go north from the central cavern, feed a corpse to the crocs, and use a large bath to cross the river.

Haunted House is a game I very rarely hear about, but it has one Adventurer troubled. Martin Ward of Farnborough, has braved animated armour, passed a wall of fire, and cannot deal with a mere ghost on the second floor!

It's been mopping-up time over Christmas for many Adventure players. A number of readers have written in to claim a game completed, or record beaten.

Lords of Karma has brought forth another record breaker — Graham Potts, from Cowplain, had the game for Christmas, and by the 28th December had amassed a total of 970 Karma points, beating our previous high of 957. Can anyone top that?

Another quick score was made on *Hobbit* on the '64, by novice Adventurer (it was his first), Terry Dibden of London W6. 100% was run up in little over a week after he received it as a Christmas present! At least — he THINKS it was 100% — yet another *Hobbit*-bug appeared after he scored 95%, and told him his score was <0.0%. But the cheering crowd were there as usual!

Golden Voyage is a mere puzzle compared with *Empire of the Overmind*, writes K. Stavron of Liverpool. After a six-month struggle he has completed *Overmind* — the first such claim to fame I've had.

But it is not all a success story. Matthew Howell of Wednesbury can shoot electric eels, but can't prevent a crab from devouring him. Has anyone out there solved this *Devils of the Deep* problem?

Among the other troubled pleas for help: Opening a courtyard door in *Castle Colditz*, from Paul Waterman.

Have shovel — can't dig, have boat and paddles — can't sail, in *Calixto Island*, from G. Laurie.

Can't escape from railway carriage in *Ten Little Indians*, from Chris Jones.

Blinded by flash of light in philosopher's lab, in *PQ*, from Adrian Baldwin.

Finally, another bug. Jason Warren from Jersey has found one in *Valhalla*! Surprise surprise! In the Cave at Hell, he typed JUMP, and his Spectrum said "Integer out of range". Have you tried "Sell food" yet Jason? That gives you a different error!

FISH FINGERS AND PIECES OF COD!

I'm stranded on an island about the size of a postage stamp, with the temperature plummeting upwards, and only my space ship for company.

My ship seems to have developed a dislike for me, and tells me to go away. I ask if it knows how to get out of this place. "No, but if you hum a few bars I can fake it!" comes the reply.

You've guessed it — with corny lines like that I've got to be Dan Diamond again, returned from being lost in space and up to something rather fishy.

So, like the only book I had with me said, I took the plunge, and did a bit of underwater exploration. I found a whole world down there, and even bumped into old Sparrowhawk, who gasped a dire message about a princess, and dived off into the pool in the cavern.

A lot of help he was! I tried to follow him, but he was gone. If only he had told me where, but he hadn't, and I ended up revolving eternally . . .

In fact, I kept revolving eternally. Passing down through underwater caverns, and swimming blindly in the dark — no lamp to see where I was heading — I kept hitting the same watery current.

After some hours of trying different sequences of directions, I suspended operations, strongly suspecting that there was another exit down there and I couldn't find it.

The only way out, I decided, was to GO SOUTH and visit Salamander Software, the publishers of *Fishy Business*, the third in the Dan Diamond Trilogy.

By the time I arrived to speak to Pete Neal, I really did feel like Dan Diamond, for it was lashing down with rain, liberally mixed with sea-spray blowing up from the sea front.

Pete took pity on me, and confided that the dark underwater was configured to confuse. "Yes, there is more than one exit" he confirmed, and grasping a pen in his tentacles, wrote a ROE of letters on a sheet of damp paper.

Thus I was able to explore underwater tunnels leading to a sea-horse stable, a kitchen specialising in fish-balls and cod pieces, and more corn!

So have fun with Faint-hearted Franklin once more, and see if you can achieve the objective set by Sparrowhawk. If you do — you'll be well rewarded with a final laugh! I know — I have been PEEKing RAM again!

I liked this one better than *Lost in Space*. The game has such promise that I want now to visit the giggle of mermaids, the Seagas Room (me, I'm all electric!), and to find out about Ostea Edulis, all pictured in the nicely illustrated booklet that comes with the game!

I played the Dragon version, which, as expected was irritatingly sluggish at times. Beeb owners can expect a much snappier response.

And some final advice for those of you who buy this game — keep trying underwater if you can't avoid the whirlpool! I would put money on that being the only way out for many, until you hit upon the right sequence!

Fishy Business is from Salamander Software, for Dragon 32, BBC B, and Oric, price £9.95.

IT CAN'T BE DONE!

A few months ago I suggested that a reader who had completed an Adventure game might care to swap it with another, through these pages.

It all sounded fine, but when it came to the point, I found there were unforeseen problems.

Should we print a list of swap-shop offers? We concluded that if we were to print a list of offers and leave readers to contact each other, the Adventure page would read like a list of classified ads!

And if a swapper offered a popular game — how would he deal with the situation if he received dozens of letters?

Alternatively, if we arranged the swaps at this end, then the Helpline would be at risk, since the task of arranging swaps would be tremendous.

All in all, we decided the idea was not one of our more practical suggestions. So to all those of you who have written in hoping to arrange a swap — sorry! Swap shop is no more!

HELPFUL HINTS

Help comes to R. T. Britwell struggling with *Shamus Case II*, from D. E. Parry of Leeds.

The treasure chests may contain a bonus of two extra lives, nothing of value, or a key. Four keys are required to get through the doors, and they must be entered in the correct order. I'll summarise Mr Parry's useful tips in a cryptic way:

K1-R19, D1-R13:K2-R9,D2-R21:K3-R34, D3-R27:K4-R22,D4-??

At this point Mr Parry had a sudden attack of amnesia!

Rikki Alton of Nuneaton has a tip for Edward McArdle on *Escape from Traam*. Be the black man in the slave's uniform — type TALK KASTAMAN. "Obvious, isn't it?" asks Rikki. He has a tip for other readers who have not so far bought a copy of *Traam*. DON'T BOTHER!!

John Yeates, our self confessed nut, is one of those tipsters whose advice you take at your own risk. He has been attacking *Castle of Riddles* in his own inimitable way, and comes up with the following advice. In the guard room type OFF, and the next direction will be revealed. Be sure to type ON before moving, he adds, or SPLATTO! The rich man/poor man/fat man riddle is POUNDS, and the "what does everyone else overlook" one is ICICLE.

MUSIC TO FREEZE BY!

I never thought it possible that I would actually start writing about a game whilst it was still loading! But I have been won over before the tape is halfway through!

The gentle tones of an organ are playing a captivating melody in two voices through the speaker of my BBC micro, as *Snowball* from Level 9 loads. Here, then, is the first game I have ever wanted to carry on loading. A "cover picture" I am used to, but a full-length classic rendering? Incredible!

I contacted Level 9, to discover the name of the piece. It is *Winter* from the *Four Seasons* by Vivaldi. A very appropriate title to accompany this adventure! But will the game be as enjoyable as its theme tune?

Snowball seems an unlikely name for a science fiction adventure. The booklet supplied with the game gives a fully documented background, and the personal history of Kim Kimberley, the part you are about to play,

Snowball 9 is a vessel assembled in space, and fuelled by frozen ammonia in which it is encapsulated, to take its cargo of colonists from Ceres base.

Kim was specially trained as a secret agent, to be awoken from her freezer-coffin only if something went wrong aboard Snowball on its journey to Eirdani A. And something just has. . . .

The game, when eventually loaded, runs in black and white text, (not surprising, as it is claimed to have 7,000 locations) and has a good response speed. The text is wordy enough to be interesting, and perhaps mysterious rather than cryptic.

After my first few moves, having just read the booklet, I began to feel I was taking part in a film rather like a cross between 2001 and Alien. Cold shivers were the order of the day, for the second time around. I knew that the clanking mechanical noises getting nearer and nearer, sometimes fading, sometimes not, were coming from a Nightingale.

Nightingales are great big ugly black things with hypos and syringes inside. Not at all what I expected from a creature from Berkeley Square. Strange!

Oh! Yeah! I just got it! But where was the lamp for the Adventurer?

So — how do I escape? "Up" says the book — trouble is I am disoriented and keep running into walls. The answer must be locked in the control panel. Now this has ten buttons and six indicator lights — quite a number of combinations, or is there a code staring me in the face?

Whatever the answer — I must hurry! I hear faint mechanical noises coming from outside . . .!

It's all in the buttons and light, I have now decided. And I'm getting the hang of them — I think! Where did I read that this game should take a few weeks on average?

A chiller in more ways than one! The scene is set with such realism I can imagine a future advertisement: "You've played the game — now see the film!" And when that happens, Adventure games will have really arrived!

Snowball is from Level 9 Computing, price £9.90, and available for BBC (B), Commodore 64, Spectrum 48k, Lynx 48k, Nascom 32k, Oric 48k, and Atari 32k. If you have one of these micros and like a difficult adventure — buy it! Note that only the BBC version comes with the title music.

MORE TIPS FROM THE CHANNEL ISLANDS!

Our nutter from the channel islands has been fiddling with his BEEB again:

Dear Data-Twiddler,

I'm back again, and I've got lots of tips for all you lot out there in Computerland! Firstly, how about Hobbitbug number 475? By simply typing EN DO, the sword breaks, Gollum dies and the black river evaporates!

Secondly, Artic's Adventure A. Last time I wrote I told you how to find the coin. Now I'll tell you how to use it. Bribe the guard, I think he MIGHT just do something useful.

Signed J. Yeates (a total loony)

P.S. The password is "Joshua" or "Hovver Bovver", guys, and I'm not telling you which!

Keith: Wow! Now all we need is the game to go with the password we don't know!

A correspondent whose letters I always look forward to is Simon Marsh, from New Malden in Surrey:

Dear Keith,

After I read your article in October's edition, I came to the conclusion that adventure players are the best computer users — kind, friendly, and always helpful.

If the above is true, why are the software houses still releasing 'unfriendly' games, e.g. Mad Martha? The most frustrating thing I have found about some adventures is the lack of save-game facility. This really does make me mad. The writers should endeavour not to let this fundamental operation be missing in any form of adventure.

I was upset not to see an Adventure page in the Year Book, though your Vespozian Affair was a consolation. I've not had time to key it in yet, but I'm sure it is a great game.

I must go now, the Dragon's getting hungry and wants something soft to eat!

Keith: Ooops! Vespozian hasn't a save-game feature! And has been described by my nearest and dearest as the worst Adventure ever written! (They find it too difficult!)

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"Adventures which have a fast response time, are spectacular in the amount of detail and number of locations, and are available to cassette owners . . Simply smashing!" – *Soft, Sept 83*

"**Colossal Adventure** is included in Practical Computing's top ten games choice for 1983: "Poetic and tough as hell." – *PC, Dec 83*

"To sum up, **Adventure Quest** is a wonderful program, fast, exciting and challenging. If you like adventures then this one is for you" – *NILUG issue 1.3*

"**Dungeon Adventure** is recommended. With more than 200 locations, 700 messages and 100 objects it will tease and delight!"
– *Educational Computing, Nov 83*

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– *Which Micro?, Feb 84*

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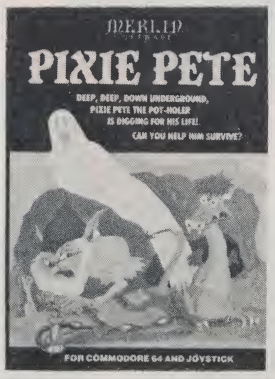

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Atarisoft

Terrified by that mass of games software that confronts you each time you walk into your local computer store? Worried that you might not have the right games in your collection? Well, you can stop getting all hot and bothered! *C&VG* is proud to present a comprehensive rundown of the best games around for the Atari range of home computers. CRAIG THACKRAY has been delving into the mass of software around and has come up with a few winners.

FLIP AND FLOP

POLE POSITION

BLUE MAX

INVADERS

AE by Broderbund is a 3D game which loads each detailed scene from disc after playing a selection of wonderful little ditties. A band of six alien invaders then dart in front and behind objects on the screen in a very acceptable manner. To continue through the game, you must kill three complete sets of aliens.

Bandits follows a much more standard screen format. The game itself is not totally enthralling, but it is an excellent game in terms of graphical presentation and the final touches incorporated are magnificent.

When the game begins there is a small spaceship on a lunar surface ready to fly off from a launch pad into infinity. A small astronaut transport vehicle bounces its way off the screen and the spaceship launches, reeling the title page onto the screen.

However something is wrong! There is an apple sign by the word Bandits. But fear not! A termite runs onto the screen and in a flurry of activity eats the apple to the core, leaving only an Atari sign behind.

Throughout the game there are nice details like this — putting this game a cut above the rest. Bandits is a must for Atari owners with a liking for Galaxian style games.

PINBALL

One of the most realistic simulations that computers can create is Pinball. Several great software authors have risen from pinball simulations, Bill Budge being the best known. Bill's Raster Blaster pinball simulation is now regarded as one of the landmarks in software. True to the tradition of Raster Blaster, Pinball Construction Set is the most sophisticated piece of software available. Based on Smalltalk, a variation of a mainframe language, it is entirely graphics controlled and enables construction of any pinball table conceivable. It is an essential part of the Atari software collectors kit, and at £30 it has to be about the best value program available.

Night Mission is Sublogic's offering, from the author of Flight Simulator on the IBM PC now available for the Atari as Flight Simulator. Its unusual qualities are that over 40 variables can be altered and that the sound comes solely out of the keyboard speaker and doesn't sound too bad at that.

For the cassette player owner, this is the best buy, unless you can contact Synapse Software in the States and get hold of their program Slam Ball, which again is innovative in its concept. Although I have never seen it in the flesh, the message through the grapevine is that the screen scrolls around following the ball.

David's Midnight Magic and Raster Blaster are very similar and both of these excellent games, along with Night Mission, are included as playable demonstrations in the Pinball Construction set.

WAR GAMES

There are many followers of War Games who play on paper maps covered by hexagonal patterns with cardboard pieces. These games are easily converted to computers. As a result there are many War Games available, but they are more prolific on the Atari than any other machine.

The three War Games I would recommend are Operation Whirlwind, Eastern Front and Legionnaire. The latter two are by Chris Crawford, a master of scrolling games and co-author of *De Re Atari*. All of these games scroll and have highly detailed maps.

For disc owners, Operation Whirlwind is by far the most sophisticated and has the most elaborate title page I have seen. For those who prefer a little faster action, I suggest Legionnaire, supplied on cassette in 16k by Avalon Hill.

The last on my short list is Eastern Front, originally sold on cassette by Atari Program Exchange and then bought by Atari on cartridge in a very professional package with instructions in the form of a war diary.

ADVENTURES

Adventuring is an area of games playing taken to religious lengths by some and covers the largest range of titles available for the Atari. Due to the original nature of many games, several unlikely games will crop up in this section.

Pure adventure enthusiasts will know that there are two main adventure companies, Infocom and Adventure International. However, two British companies, Level 9 and Channel 8, are now producing very high quality adventures.

The best value text adventure available is Snowball by Level 9 at £9.90 which has over 7,000 locations.

For those who enjoy defeat, a strong favourite is Empire of the Overmind by Avalon Hill, still a favourite amongst masochists and members of Mensa alike. If you believe in doing three impossible things before breakfast, then pop out and get one today.

The best Adventures available are those in the Infocom range. They supply the most intricate Adventures available. Each of their latest releases covers two sides of a disc and is supplied with large amounts of extra documentation such as ID cards, postcards, games boards and numerous testimonials. All are supplied in intricate packaging and have the professional air of a best selling record album.

Interaction is in a dialect as close to English as you are likely to see for some years. Full conversations with characters is encouraged and the world in which you play seems boundless.

It is now possible to buy blueprints of buildings, maps of the underworld, t-shirts, brass lanterns, clues in invisible ink, posters, almost everything an Adventurer could need.

The games they have released are the Zork trio, Deadline, Starcross, Witness, Suspended, Planetfall and Enchanter.

If you own a disc drive, then buy the latest Infocom game whatever it might be. I guarantee you won't be seen again for months.

Beginners or those with limited memory (all you 16k 400 owners) will find more joy with Channel 8. These are relatively easy — by Infocom standards — but very enjoyable and reasonably cheap.

For the Adventurer who wants to play classics, the Adventurer's guru Scott Adams, offers very humorous adventures through Adventure International. Two modern classics released by Adventure International are based on Frogger and Pacman. Preppie I and Preppie II written by Russ Wetmore, also set new standards in software quality and will be mentioned later.

For those who prefer graphics in their life they can turn to the offerings of several companies. Technically, Sounds of Egypt is by far the best graphic adventure available — the pictures are highly detailed and animated with scrolling clouds and bouncing camels. However, it is so incredibly difficult to converse with and impossible to complete that it is barely worth playing let alone buying.

The Scott Adams series is now available in graphic format, called SAGA's. I'm sure they will soon become famous for their incredible flickering graphics. In order to achieve multitudinous colours, the programmer has timed the colours to flick every 60th of a second for the television system used in America. The desired effect however fails horribly on the British system. If you are not friends with your local optician then don't even consider it!

The most enjoyable graphic Adventures I played were the On-Line Sierra series. Special interest should be directed to the Dark Crystal, my suggestion for the best graphical adventure.

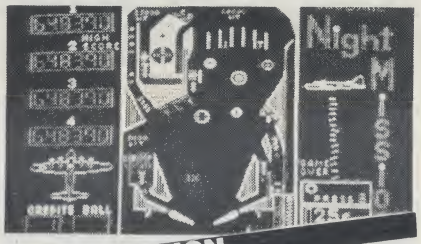
Synapse Software are to arcade Adventures what Heineken is to lager. Shamus II, Pharaohs Curse and Necromancer are their best releases in this line. I recommend all of these, my own soft spot being towards Necromancer. The animation on all of them is superb, the control over each is very well thought out and the graphics are beyond compare.

For those who prefer to spend a more reasonable amount on a game, then Lone Raider, the latest release by Atari costing £15.00, is perfect.

It is one of the few programs available that plays music while loading and is a very professional three part action adventure, written by an English programmer, Justin Whitaker.

ARCADE

The official Frogger, by Sega, always looks good. However, there are now two official Froggers for the Atari, one from America and the other by our very own Parker Brothers.



NIGHT MISSION

I can see no difference between the Online Sierra disc version and that from Parker Brothers. Both are perfect copies of the arcade game and are immense fun.

One other striking example is Preppie! by Adventure International. Although innovative at the time, it is now rather average and I find the movement sluggish. I confess to enjoying the tunes it plays as you are run over.

Dig Dug is, in comparison, a new release in the arcades. To date I have found four versions of the game: O'Reily's Mine by Datasoft, Diamonds by English Software, Anteater and Dig Dug by Atari.

Dig Dug from Atari, is my personal favourite, mainly because I find it relaxing. The documentation explains every aspect of the game to the full. O'Reily's Mine . . . well, what can you say about it, nice title page, shame about the game. Diamonds by English Software digresses too much from the original for me and I find the graphics tacky and the game laborious. However for £10 it is reasonable. I'm afraid I just don't like Anteater.

A game I did enjoy in the arcades was Q*Bert. There are now many versions of the game available and of these I have collected the best three.

The most accurate version presently available is Pharaohs Pyramid. It is also part adventure and I found it a very satisfying game to play.

Flip and Flop is brought to you by the people who brought you Astro-Chase. It is a wonderful piece of animated graphics, played on a scrolling 3D chess board on several levels.

Juice is by the author of Kid Grid. It is very slick, but I found the playfield tediously small and the goals to be

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LOWDOWN ON THE SOFTWARE

PROGRAM NAME	MANUFACTURED BY	RAM K	FORMAT	XL COMPATIBLE	PRICE £
Bandits	Sirius	48	D	N	23.95
AE	Bröderbund	48	D		24.95
Raster Blaster	Budae Co.	32	D		21.95
Pinball Construction set	Electronic Arts	48	D	N	29.95
Night Mission	Sublogic	32	CD		21.75
Davids Midnight Magic	Bröderbund	48	D		21.75
Operation Whirlwind	Bröderbund	48	CD		24.95
Eastern Front	Atari	16	R		28.95
Legionnaire	Avalon Hill	16/24	CD		19.25/28.75
Infocom	Infocom	32	D		25.75/35.95
Scott Adams Adventures	Adventure Int.	24	C		14.95
S.A.G.A.'s 1 to 6	Adventure Int.	48	D		27.50
Snowball	Level 9	32	C		9.90
Empire of the Overminds	Avalon Hill	40	CD		17.75/23.95
Sands of Egypt	Datasoft	16	D	N	28.95
Dark Crystal	Sierra Online	40	D		27.95
Shamus Case II	Synapse Software	32	CD		24.95
Pharoahs Curse	Synapse Software	16/32	R/CD		29.95/24.95
Necromancer	Synapse Software	16/32	R/CD	R	29.95/24.95
Lone Raider	Atari	16	C		14.95
Frogger	Sierra Online	16/32	CD		22.75
Preppie!	Adventure Int.	16/24	CD		19.75
Dig Dug	Atari	16	R		28.95

Atarisoft

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achieved too high.

Parker Brothers have bought the rights to Q*Bert and if they follow in their present tradition they will release a perfect arcade copy.

Pacman is a huge area now. However, out of the silicon maze two playable versions stand out. For traditionalists, Jawbreaker is fast and the ghosts are very well created. However Preppie! II by Adventure International, from level four onwards, is a much more enthralling prospect with all the usual professional grace of a Russ Wetmore game.

Other notables include Ghost Hunter, Pacman, Ms.Pacman, Tumble Bugs, Mouskattack and K-Razy Antiks — a novel digression.

Scramble and Defender games have been popular since their conception in '81. Usually any game with a flying battle wagon on a scrolling landscape is thought of as one of the two — that's how I think of them anyway.

This is another area in which Synapse Software rules. Mike Potter is their leading programmer in this field and his mastery of horizontal and vertical scrolling is stunning. Titles to his credit are Protector (versions I and II), Shadow World and Nautilus.

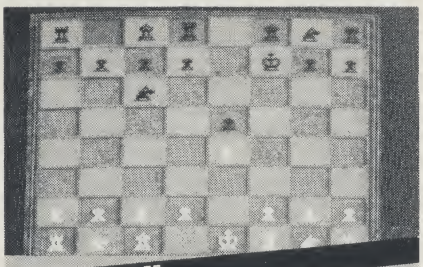
By far my favourite by Mike Potter is Nautilus, because of the excellent selection of colours, the slick scrolling and the deep bassy tune it plays on the title page. For this novel game to be really enjoyable, two players are needed. The computer is well above human skills and gets very depressing very quickly.

Both Nautilus and Shadow World scroll different sections of the screen in different directions and each player can appear at two places on the screen.

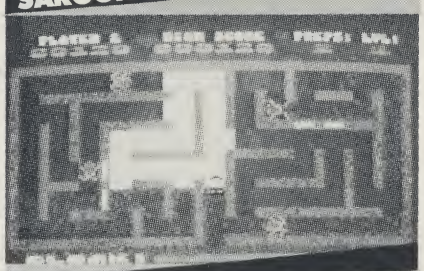
Shadow World is very close to Defender, the major difference being that the invading aliens descend in Battlestars and then pour out.

The objective is to destroy the bases when their defences are down and before they land. This is an excellent one or two player game, although it takes some time to relate the rules to the game. It's one of these games which grow on you, but I can envisage it getting dull after a while.

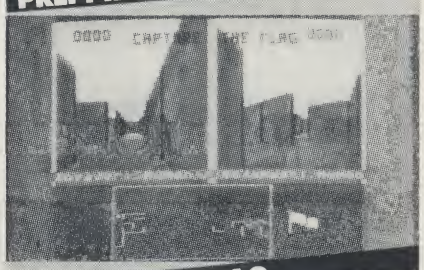
Protector II places you at the controls of a Needle Fighter as the heroic saviour of your home planet. It is a rather boring theme for a rather boring game — not as enjoyable as Protector I.



SARGON II



PREPPIE! II



CAPTURE THE FLAG

Perhaps the best scramble type game available is Fort Apocalypse. It is 32k, but it utilises fine scrolling and very large sprites.

The hardest Scramble game I have found is Sea Dragon by Adventure International. It is ridiculously difficult, but it is possible to skip levels by inserting a joystick into port 4 and pressing your fire button.

Adventure International are reported as saying that it is made that difficult to give long lasting value for money and challenge. My personal belief is that Russ Wetmore is a sadistic and cruel programmer! Those who liked Preppie! and Preppie! II and want a Scramble game, then Sea Dragon will be for them.

Purists will find Airstrike and Airstrike II very enjoyable. For me they just hit the spot. Both are by English Software for £14.95 — a meagre price for such excellent games.

Atari also have a version of Scramble, which is now well known. Caverns of Mars is a poorly made, roughly finished, overpriced game with little resemblance to the original, a difference which works negatively!

I place a warning here. Caverns of Mars III has been released, called Phobos. It is a truly horrendous game — avoid it like the plague.

There are four particularly striking variations of Defender. Defender by Atari is the best copy of the arcade game, and I personally prefer it to another strong contender Repton. However, many of these who helped me to compile this article preferred Repton. The final decision is based on personal opinion and whether or not you have a disc drive.

Sky Blazer is rather loosely based on both Defender and Scramble. It involves undertaking several totally impossible missions. The graphics are boring and the scrolling is very jerky using none of the built-in scrolling facilities — I loathe this game.

Choplifter also uses software scrolling, however it is very smooth and there are many reviews around. It is overall a very well produced game, available on both disc and cartridge.

OTHER BITS!

The remainder of this section covers various miscellaneous themes. Pogoman by Computer Magic is a smashing little program. You play the part of a public service employee who turns out the street lights during a black out from a pogostick. It does, however, boil down to bouncing over the various objects which scroll towards you.

On later sheets you must jump over cats, ducks and a unicyclist whilst avoiding the killer parrot. Throughout the game a very relaxing tune plays continually preventing you becoming frustrated — rather like a sedative.

A novel approach to scramble was adopted by Zaxxon and the Synapse spin-off Blue Max. Zaxxon, like many of the arcade copies on disc and cassette, is licensed to Datasoft. It is a very close copy, especially the disc version, and although pretty, neither the disc or cassette versions feels like the arcade game. It was also evident that the program was not fully debugged, with what can only be described as glitches at the top and bottom of the screen.

Blue Max turns you into a British Fighter Pilot flying over the front line to destroy three prime targets in a German city.

The first few hits on your plane from ack-ack or enemy bi-planes knock out your manoeuvrability, machine guns, bombs or fuel tanks and finally you dive

out of the sky, crashing into the ground.

Every few miles you must land on an airstrip then take off. To progress through the game you must bomb primary targets marked by the computer.

The game can continue for up to an hour, although you only have one life with such ratings as Kamikaze Trainee. From its stunning title music to its final, definite crash, this is a marvellous program which must go down on my shortlist very near the top.

It is pointless to point out that the best copy of Donkey Kong for the Atari and probably any computer is the cartridge version of Donkey Kong by Atari. It is modelled on the American version of Donkey Kong and so may seem slightly different in its screen layout and the order in which screens appear.

All this follows on the recent tradition by Atari for a move towards as close a copy of the arcade original as the computer's hardware will allow.

A game soon to be released by Atari is Jungle Hunt — already available for the VCS. This multi-stage game follows the exploits of an explorer attempting to find Jane and release her from the cannibals. The graphics routines are very complex, especially the co-ordination of player missiles with the screen memory. A review of this game will appear in this magazine at a later date. Donkey Kong Junior is also planned for release soon and, although I have not seen it yet, but it should be good. For those who already have Donkey Kong, this is the perfect sequel. However, I find the arcade version impossible.

Rather like Michael Jackson's album Thriller, Miner 2049'er has been in the top ten sales for the Atari for months. This was a first attempt at a game for the Atari by Big Five, a leading software house for the TRS-80. This game has been reviewed by almost every magazine available, and highly acclaimed by all.

Its huge sales have led to many spin-offs for other machines and Bounty Bob now returns in Miner II, called Scraper Caper. It should soon arrive in this country. If you don't already have the game, then buy it.

For those who cannot afford such expense, then Leggit is an excellent game at only £5.50. It includes an animated title page multi-channel music and all the other features you would expect for an Atari game. The game rates as the best value game for the Atari. I hope that Ultimate Play the Game will follow Imagine's lead and release some of their excellent Spectrum games for the Atari at £5.50.

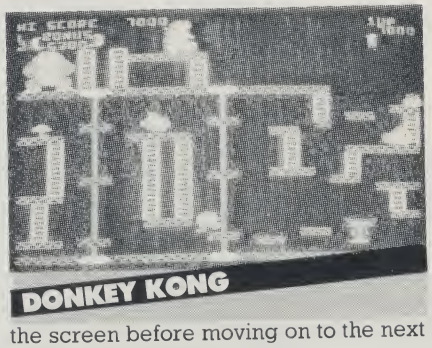
Leggit is almost as demanding as Spies Demise (now available for the BBC as Corporate Climber through Dynabyte). This game is very simple. You must run your spy between ascending and descending lift-like objects, finding clues and, as each end of the screen is reached, you rise a level to the next ramp. The game is very demanding and I find a Kempston Competition Pro-Joystick perfect. At the top of each screen you are given a piece of code and eventually, after completing eight screens, you decode the message and send it off to Penguin Software.

The program plays tunes continually and has options for keyboard, joystick and paddle play. I have played this game almost continually for a month and enjoy it immensely.

Recently released was The Spy Strikes Back which is a graphical adventure as opposed to a version of Donkey Kong. Again it is an excellent game.

Perhaps the most appreciated game in my collection by all my playtesters was Mountain King by CBS (previously K-Byte).

After pressing start, the adventurous player dances to Grieg's In the Hall of the Mountain King from the Pier Gynt Suite, until start is pressed again. To continue the game, the player must collect 100 diamonds from a choice of thousands scattered liberally around



the screen before moving on to the next stage.

When all these have been collected, the player must search for the magic flame. As you approach the flame, a background tune increases in volume. The flame flickers, occasionally, but it is not visible and you must use your torch to find it.

The final task is to leave the mountain avoiding the kings minions while more bars of Pier Gynt are played, increasing in speed all the time. The game involves a great deal of scrolling and has splendid animation of all characters, especially the Arachnid who patrols the floor of the subterrainean kingdom. The tunes are complete utilising many of the octaves available on the Atari. This is another of those *'must-buy'* games.

Electronic Arts entrant is Hard Hat Mack. This game utilises the entire 48k available for the Atari, and is only three screens. It uses mode eight graphics, hoping to use artifacting. Unfortunately, in the UK it is black and white. If it were not for this problem, the graphics would be very detailed. It is packaged in a very well produced folder including interviews with the programmers.

Last year, the Computer Game of the Year award didn't go to any of those arcade hits like Pacman or Defender as it had in previous years, but instead it went to Wayout, an incredible 3D maze game.

Wayout's graphics are terrifyingly fast and smooth, with a choice of 26 unique and claustrophobic mazes, ranging from open, spacious mazes to tight and narrow intricate ones. There are gales blowing through many, which send you off course and eventually result in your failure.

To hinder you further, the Pentangle appears (a vertically rotating rectangle) whose playful antics centre around annoying you by stealing your compass and map marking equipment. This equipment is used for displaying a top view of the expanding maze as you explore it.

Wayout, not surprisingly, is a 48k disc based game, but for those of you with unexpanded machines, be frustrated no

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LOWDOWN ON THE SOFTWARE

PROGRAM NAME	MANUFACTURED BY	RAM K	FORMAT	XL COMPATIBLE	PRICE £
O'Reiley's Mine	Datasoft	16/32	CD		21.45
Diamonds	English Software	16	CD		9.75
Flip and Flop	First Star Software	32	CD		24.95
Juice	TG Software	32	CD	N	19.95
Pharoahs Pyramid	Master Control S'ware	16/48	CD		24.95
Preppie! II	Adventure Int.	16/24	CD		24.95
Jawbreaker	Sierra Online	8/16/32	R/CD		22.95/19.95
Pacman	Atari	16	R		28.95
Ms. Pacman	Atari	16	R		28.95
Tumble Bugs	Datasoft	32	D		19.95
Mousk Attack	Sierra Online	32	D		21.95
K-Razy Antiks	CBS	16	R		25.95
Protector II	Synapse Software	16	R	R	29.75
Shadow World	Synapse Software	32	CD	N	23.95
Nautilus	Synapse Software	32	CD	N	19.95
Fort Apocalypse	Synapse Software	16/32	R/CD		29.95/25.50
Sea Dragon	Adventure Int.	16/32	CD		19.95
Airstrike	English Software	16	CD		6.75
Airstrike II	English Software	16	CD		9.95
Caverns of Mars	Atari	16	RD		28.95/25.95
Defender	Atari	16	R		28.95
Repton	Sirius	48	D		28.95

Atari soft

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longer. From the makers of Wayout comes an equally incredible game called Capture the Flag on an 8k cartridge. It is effectively an action version of Wayout with music, enabling up to two people to play.

The purpose of the invader is to get to the exit, avoiding a fatal encounter with the defender. The defender must destroy the invader by slamming into him. The graphics are as stunning as Wayout's, if a little slower.

ORIGINAL GAMES

The remainder of the article is devoted to original games which do not come under any of my artistically oppressive classifications.

Other than action adventure games, Synapse are well known for releasing totally original game concepts. Of the games they have released, the two most easily available are Picnic Paranoia and Claim Jumper.

Picnic Paranoia is the most novel of the two and plays a very good rendition of *'Flight of the Bumble Bee'* from the Carnival of the Animals. Soon you'll be able to spot a computer user by whether or not he whistles Beethoven when he's happy.

The title page introduces each character by name as they walk, fly, crawl or slide onto the screen, whilst George uses code to spell the name of the game, fly swatter in hand. In the game, you protect your food from the ants who crawl on to steal your booty. You have to protect the food on the tables with the aid of a fly swatter and occasionally a can of insect killer which acts rather like a bomb.

To aid the ants, however, is their secret weapon, the deadly wasp which, I might add, splats with wonderful finality. Overall the game is rather lengthy and not fast enough.

Claim Jumper only works as a two player game and only then if both players are evenly matched and violent. Basically it is a variation on Boot Hill, varying only in that it involves collecting gold, converting it into cash and then storing it in the bank. The game became boring very quickly and now I only play it to listen to the music.

About the latest release from Synapse is Drelbs, a very silly game. The first phase of this two phase game is based on a board of rotating fences which must be moved to form squares.

Preventing you is The Face, a stripped maggot and an evil monster which has the dastardly task of destroying your squares. The maggot moves around the edges of the screen, shooting into the central play area and unleashing bullets which rebound around the maze area of fences.

Occasionally a girl's face will appear in one of the previously built squares. This is your cue to dash to your heartthrob to receive a slobbery kiss! Eventually when you have completed as many boxes as is possible, large numbers of Drelbs will appear in the boxes. You must then run into these squares to continue to phase two.

Here all you need to do is to avoid The Face while collecting Drelbs and transporting them to safety — in other words run over the creatures which look like you in a frantic dash. Overall this is a great game to play although progressing through the levels is slow.

To date, Atari's most astonishing game is Pole Position, the well known 3D car racing game taken from the arcades.

On the first track, you have to set a fast time to get a good position on the grid for the main race.

The secret to the game is the fast realistic action, the thrill of screaming around corners at 160mph while avoiding the other cars on the track. If you are only going to buy one game, then this is the one you should get. I may be repeating myself here, but I promise this is the last time I will say it (he said nose growing with every utterance).

Also from Atari is Tennis, very similar to the Activision version on the Atari VCS. I personally loathe the game, particularly as I am continually thwarted by the vindictive attitude of the computer opposition. I have won three points out of four full games.

For those of you who like chess, Sargon II answers all your needs. As well as being able to play a good game of chess, you can also start the game from any position. This is useful for solving newspaper chess problems. There is a choice of levels from novice (which beats me every time) to expert.

**All the prices quoted are those charged by Silica Shop from whom all the games included in this article are available.*

LOWDOWN ON THE SOFTWARE

PROGRAMME	MANUFACTURED BY	RAM K	FORMATS	PRICE
Sky Blazer	Bröderbund	48	D	22.95
Choplifter	Bröderbund	16/48	RD	27.95/23.75
Pogoman	Computer Magic Ltd.	32	CD	28.95
Zaxxon	Datasoft	16/48	CD	29.75
Blue Max	Synapse Software	32	CD	22.95
Donkey Kong	Atari	16	R	28.95
Miner 2049er	Big Five Software	16	R	29.75
Scraper Caper	Big Five Software	16	R	29.95
Leggit	Imagine	16	C	5.45
Spies Demise	Penguin Software	32	D	14.95
The Spy Strikes Back	Penguin Software	32	D	14.95
Mountain King	CBS	16	R	28.45
Hard Hat Mack	Electronic Arts	48	D	29.95
Wayout	Sirius	32	D	25.95
Capture the Flag	Sirius	16	R	USA
Claim Jumper	Synapse Software	16	R	R 29.75
Picnic Paranoia	Synapse Software	16	R	R 29.75
Drelbs	Synapse Software	32	CD	N 22.45
Pole Position	Atari	16	R	28.95
Tennis	Atari	16	R	28.95
Strip Poker	Artwork	40	D	USA
Sargon II	Hayden Publishing Ltd.	16	C	USA

FORMAT D = Disk Based C = Available on Cassette C = Cartridge

XL = Compatible
N = Programme will not work with new XL-range
R = Cartridge will not work with new XL-range

PRICE
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USA = Program is only available in USA

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VEGAS INVADERS

One day I was sitting at my desk quietly dozing when I was suddenly shocked out of my daydreams. What? You want me to go to Las Vegas, USA to report on a computer fair! That's right folks — the Editor finally flipped and sent yours truly on an all expenses paid trip to the Consumer Electronics Show in America.

Well. I couldn't pass that up could I? So very shortly afterwards, my bags all packed, I set off for the U.S. of A and the dream town that is Las Vegas. Here's what I found there . . .

The CES is the largest electronics trade fair in the world — about five PCW shows rolled into one! It's not just all computers either — the CES features everything from fridges to car stereos.

Although the CES is a good opportunity for reporters to find out what's new for the coming year, the main business is about selling. Every hotel, motel and guest house in the city is booked weeks before the show by buyers from all over the world. It is make or break week for the manufacturers - - a poor performance at the CES may well mean that a new product is shelved and never find its way into the shops. But *C&VG* was there to look at new developments in the games world. So what's new for the games fan?

This CES was the turn of the American software houses to steal the show. For the last three years it has been dedicated video-game specialists like Atari, Activision, and Imagic who have stolen the limelight with their award-winning video-games and whizz-kid programmers. But no longer.

The new glamour names in American electronic games are software companies like Synapse, Broderbund, Datasoft, and Electronic Arts.

Now let's take a look at some new titles from these rising software stars.

It had to happen — JR has finally bought his way into the computer games business. The Dallas baddie will soon be topping the bill in his own computer game. If you've always thought you could outwit TV's most devious double dealer, then this is your chance to try as the action takes you inside the Southfork ranch and into the jungles of South America in pursuit of the black stuff. *Dallas Quest* will be available from Datasoft on disc and cassette for Atari computers and the Commodore 64.

Other newies in the pipeline from Datasoft include the first officially licensed Bruce Lee Kung Fu game!

O'Reilly's Mine offers variations on the theme of prospecting for precious

metals and clocking up points on your computer.

Epyx, of *Temple of Asphai* fame entered the show with a fistful of new titles. A strong sports theme was evident in titles like *Summer Games* and *The World's Greatest Baseball Game*.

Any new Epyx title is watched closely in the States especially since the chart-topping success of the company's games — *Jumpman* and *Pitstop* last year.

No software house set the pace in 1983 more than Synapse with smash hits like *Zaxxon*, *Fort Apocalypse*, and *Blue Max*.

Once the legal wrangle stopping the import of Synapse games has been resolved, lucky Atari and Commodore 64 owners can look forward to *Dimension X*, which boasts 3D-style graphics even more impressive than *Zaxxon*. Two other forthcoming goodies are a totally new personal fitness program called *Relax*, — no it has got nothing to do with the record — and what Synapse describe as "a step beyond the Advanture games of the past — to the new range of Synapse electronic novels". Can't wait!

The most interesting of the newcomers to the CES were Electronic Arts — a company with a whole lot of hype — but some good new games as well.

Pinball Construction Set — already reviewed in *C&VG*, March — enables you to design your own pin table by dragging the various play mechanisms around the screen with the joystick. *Acheron* is a strategy war game based on Chess, and *Hard Hat Mack* is an arcade-style climbing game.

Electronic Arts games are for the Atari computers and the Commodore 64, on disc only and come distinctively packaged in record-like sleeves.

Most of the software houses in the U.S. are now concentrating on the Commodore 64, Atari computers, the IBM PC, and Apple as these machines represent the largest market. The Sinclair scene is very flat in the U.S. with just one piece of British software — Melbourne House's *Penetrator* — attracting the occasional player on the Timex Sinclair stand.

Quicksilva were the only British software house to have their own stand at the CES which served as a sort of clubhouse for British journalists and buyers visiting the show.

The only really good news for Spectrum owners to emerge from the show is Sega's decision to license Thorn EMI to produce their titles under licence in the UK.

The wealth of hit arcade games in the Sega range promises a real treat for Spectrum owners with titles like *Zaxxon, Turbo, Buck Rogers, Congo Bongo* and many more.

Sega titles for the Spectrum will be matched in the summer by "name games" from Parker Brothers and Atarisoft — which all adds up to tough competition for our own home grown Spectrum software.

Another software show-stopper was Broderbund's *Lode Runner* — a game which has topped the charts in the U.S. for the last six weeks.

HesWare's stand attracted the autograph hunters as Minnesota Fats -- the famous American pool player — was demonstrating his Pool Challenge game and taking on all comers.

Another personality attracting attention was Mr Adventure himself, Scott Adams — drawing the crowds to the Adventure International stand.

Dozens of Penthouse Pets also attracted a lot of attention at the show — handing out signed photographs of themselves. What's this got to do with computer games, I hear you ask? Not a lot really! But if Nadine should ever read this . . .

Something else which didn't have much to do with computers caused more than a flicker of interest — robots.

Robot is the current buzz-word in consumer electronics. Try saying robot to a computer journalist, publisher, buyer, or self-appointed 20th Century H. G. Wells and watch his eyes light up and mouth start salivating as he prepares to relate his now well rehearsed theory about how these mechanical beings will be answering the door, doing the washing up and telling jokes in every household in the country before the turn of the century.

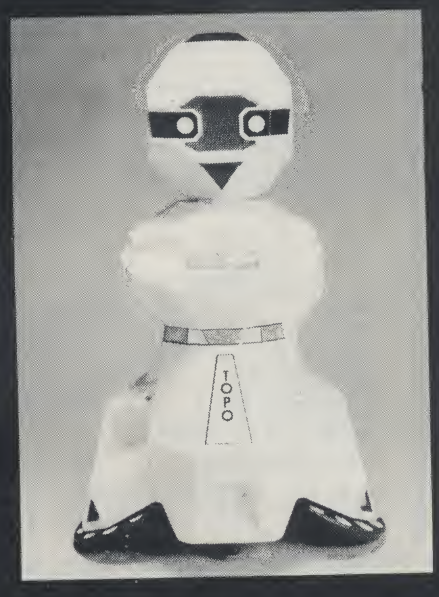
The ones which you will probably be aware of already are Topo and Fred from the American company Androbot. Both these robots recently went on sale in the UK.

Topo is the deluxe model who can walk and talk but, if you want him to do anything else, you'll have to wait for the add-ons.

Fred is a toy. Fun — but not as much fun as say — Scalextric, Action Man or a BMX bike!

I could go on to tell you about my hazardous journey back home from Vegas, getting stuck in Dallas and having to explain why I was a day late back at the office still clutching an autographed picture of Nadine the Penthouse Pet. But I'm afraid that's all we've got space for!

By Eugen Lacey



Personal robots were all the rage in Vegas. This is Topo (right) from Androbot — available now in this country! Above, left to right. Parker Brothers raid the arcades to bring you Gyruss — a version of the C&VG arcade championship game. Another version of an arcade classic — Star Wars — again from Parker Brothers. J.R. on your micro! Yes really. The world's first computer soap opera! Datasoft's adaptation of Stern's action-packed arcade game Lost Tomb shortly to be seen in this country.

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SHUTTLE-BBC

Let's start with another bug that I've just noticed crawling from deep within the pages of February's book of games.

Shuttle for the BBC, on page 45, lost a character at the end of line 540. Time, for future reference, is equal to zero. (. . . TIME=0)

ATARI 600/1200

Atari listings have been causing a few problems with the introduction of the new 600 and 1200XL models. I've been getting calls recently from readers asking whether programs written for the 400 or 800 will run on the newer models.

I've actually spoken to Atari myself and was told that there should be no problem, on condition that only normal programming practices are used.

Although a new operating system is used in the 600, all pointers remain the same. This means that POKES to the character set or to the Player Missile Graphics are the same.

However, some clever programmers use their own routines to bypass the way the Atari's operating system sets up functions. In these cases, where jumps are made straight into the Atari's ROM, there may be some problems.

Meanwhile, if you've ever wondered what Australian programmers have to put up with, type POKE 755, 204 on your Atari to find out.

PLAY IT AGAIN

Someone called R. Timothy from Rumney, Cardiff, writes in with some useful addresses for restarting some of the Acornsoft games on a BBC B after you've pressed BREAK.

If you've interrupted your game of Rocket Raid, then there's no need to re-load it — just type CALL 678, press return and then press space. The same goes for New Snapper, but change the 678 to 657. To restart Killer Gorilla, CALL 6135, press return then press escape.

QWARRK — 64

Planet Qwarrk for the Commodore 64 from February's issue suffered from some unclear printing at the end of line 440. The colon (:) before the final 'F' should, in fact, be a semi colon (;).

DIY REPLIES

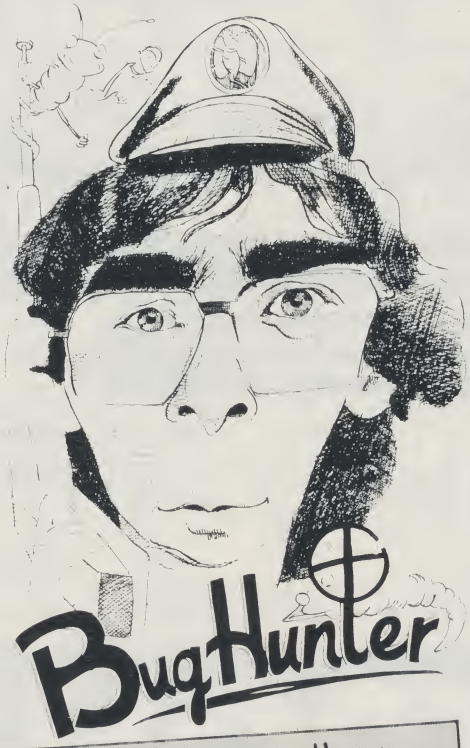
Here's a way of cheating on Superior Software's Q*Bert for the BBC B. When the computer asks you for a skill level, press BREAK and ESCAPE together. Then type this line . . .

4017 VDU ?PCHAR1%:SOUND 1,1,55-(FY%-I%), 1:NEXT: IF MEN%=1000 THEN 5000 ELSE 3015. Then type RUN, and you now have over a thousand lives.

This naughtiness comes from the pen (well, typewriter ribbon actually) of Damien Rew from Balcombe, West Sussex. Damien ends his letter by asking why there isn't a top 10 score section for the BBC. Well, Damien, I think you've just answered that one yourself.

YEARBOOK REVISITED

Returning for one brief moment to the Yearbook, line 16910 of Vespozian Affair for the Atari should end in J=I.



Write to me at Bug Hunter, Computer and Video Games, Durrant House, 8 Herbal Hill, London, EC1R 5EJ. Or phone me on 01-278-3881.

SPLATTING BUGS

Here's some news of a possible bug in best-selling Splat for the Spectrum for Incentive Software. Whenever you score 50,000 or more, says Gregor Rankin from Belfast, the machine crashes just after generating the hi-code.

If you've had this problem with your copy of the game, then let me know. It may be a faulty batch of tapes, or there could actually be a bug in the program.

IMAGINARY BUGS

Ross Scott writes from Burghfield Common near Reading about Imagine's latest pride and joy, Stonkers. I have yet, he says, to complete a game owing to the program's crashing. It leaves a coloured, flashing square on the screen and further play is then impossible.

Well, Ross, I've spoken to Imagine and was told that there was a fault in one of the machines used to produce the first batches of Stonkers. They managed to track down most of the faulty copies but there could still be a few left. The game has been tested heavily, they assured me, but because it's so complex there may still be some bugs lurking deep within the code. If you find one, please let me know.

Imagine was quick to point out that all of their games carry a lifetime guarantee. Quite what that actually means I can't be sure, but if you have a problem with your copy of Stonkers and you're still alive then send it back to Imagine in Liverpool and they'll rush a fresh copy as fast as the local postman can walk.

VIC SCREENS

Roger Walkden from Park Road, Beckenham in Kent writes in with a useful Vic-20 tip.

If you POKE 36896, 1 the entire screen will move to the left. Change the 1 to an 11 to return to the centre, or change it to 22 for the right hand side. Anything larger than 22 will make the screen start to disappear off the edge . . . and by 61 it's all gone.

LUNAR JETMAN

I've also had a few letters about Lunar Jetman from Ultimate. Approaching the alien base in your buggy sometimes causes the program to crash. Ultimate says that there may be a faulty batch of tapes — if you think you have one of them, they'll replace it for you if you return it. No doubt they'll refund your postage as well.

WRITE THROUGH MICRONET

There are now three ways you can get in touch with the Bug Hunter. As well as phone (01-278 3881) and letter, we've now joined Micronet 800.

If you're a member of the Micronet database then you can write to the Bug Hunter via Prestel Mailbox. My account number is 012786556.

I'll try to reply to every message within a day or so, but there will probably be certain times during the month when it will take a little longer. After all, I have to write this page you know.

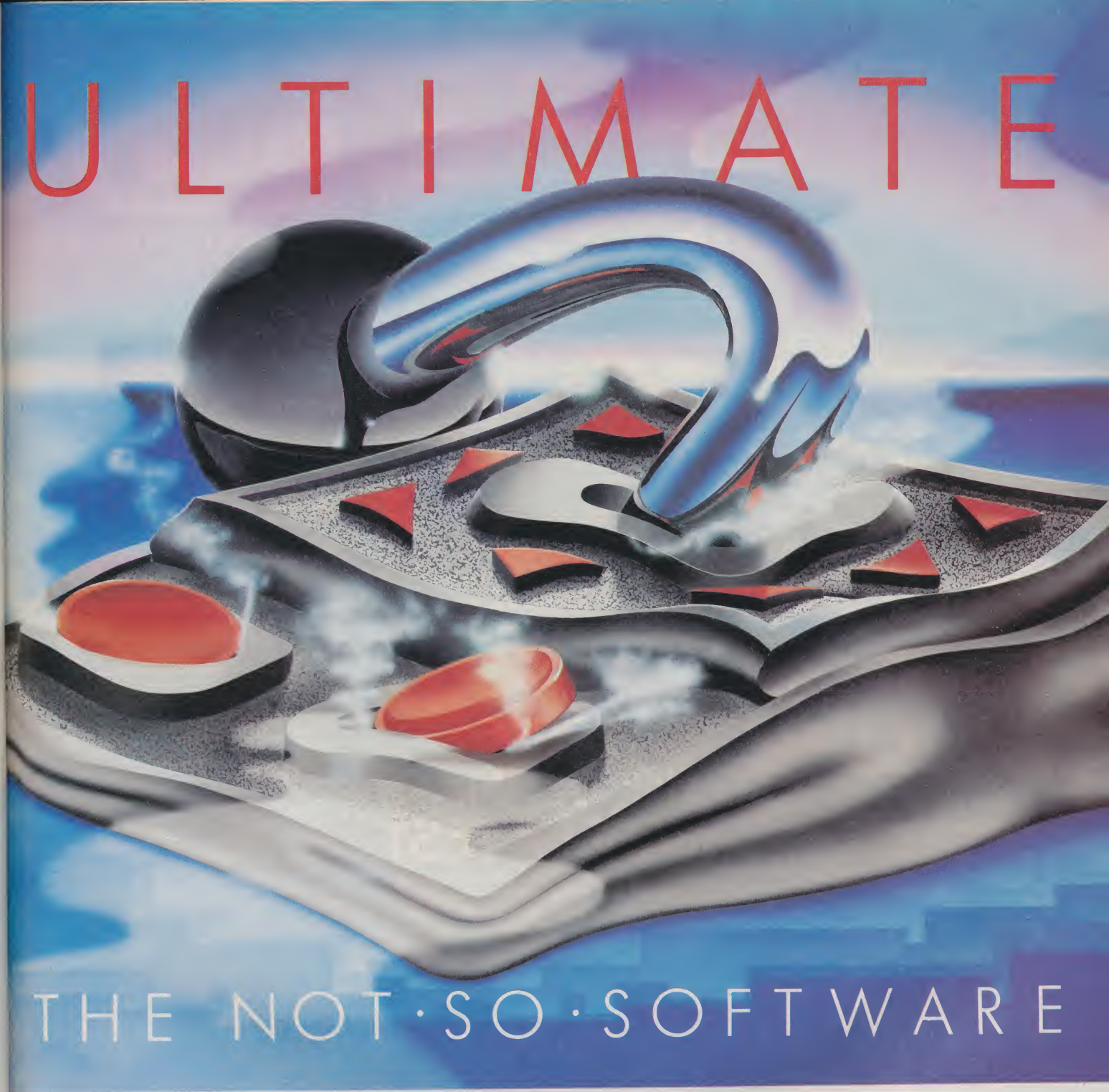
MORE VIC BITS

Finally for this month, here's a few SYS numbers for Vic owners, courtesy of John Jones of Eastham, Wirral.

SYS 234 is the same as pressing RUN/STOP, RESTORE. SYS 64802 simulates switching the machine off, and instead of using "PRINT" with a CTRL key to change colour, use POKE 646,0 for black, 1 for white, 2 for red and so on.

BY ROBERT SCHIFREEN

ULTIMATE



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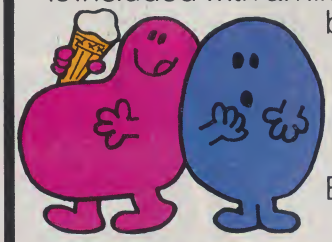

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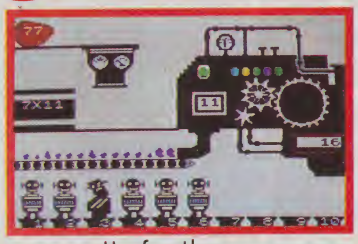

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CAESAR THE CAT

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GRAPHICS

By Garry Marshall

MAKING THE MOST OF YOUR 64
PART 2

You can produce sprite graphics on the Commodore 64, and they can be very impressive. They are large so they can be highly detailed, they can be magnified both horizontally and vertically and they can be multi-coloured.

Unfortunately, though, the Basic on the Commodore 64 provides no support at all for sprite graphics, and programs to generate sprites must consist of masses of PEEKs and POKEs to access the various registers in the Vic graphics chip that produces and controls the sprite graphics.

A sprite is 24 dots wide and 21 dots high. It is represented in the usual way by using a 1 for a dot that is "on" (foreground colour) and a 0 for a dot that is "off" (background colour).

Thus, it takes 63 bytes to store a description of a sprite, although the Commodore 64 allocates blocks of 64 bytes for them and then makes no use of the last byte. Up to eight sprites can be maintained at the same time.

The illustration shows a design for a sprite, and its description is included in the DATA statements of the accompanying program. This program maintains three sprites, all of which have the same shape, but different colours.

The first problem that we have to face is where to store the sprite descriptions. We shall put ours in the cassette buffer, which extends from location 828 to 1023. If you do the necessary arithmetic, you will see that there is only room for three sprite descriptions here, but this is not a problem since several sprites can share the same description.

However, if you want to write a program that uses more than three differently shaped sprites, you must delve further into the mysteries of the Commodore 64 to find out how to make yourself a sufficiently large amount of storage that will not be affected by anything else than the computer may do.

Now we come to the part where we have to start remembering the large numbers which are the addresses of the Vic registers that control the various properties of the sprites.

The addresses in the following table are vital, controlling the colour and position of each sprite, and showing where the description of the sprites are stored. The sprites are numbered from 0 to 7.

To find where the description of sprite 0, for example, begins, the computer multiplies the contents of location 2040 by 64 to get the address.

sprite	location pointing to description	colour	X position	Y position
0	2040	53287	53248	53249
1	2041	53288	53250	53251
2	2042	53289	53252	53253
3	2043	53290	53254	53255
4	2044	53291	53256	53257
5	2045	53292	53258	53259
6	2046	53293	53260	53261
7	2047	53294	53262	53263

So if we are to put the description of a sprite at the beginning of the cassette buffer, we must store 13 in location 2040 (with POKE 2040, 13), since 64*13 = 832 is the multiple of 64 that gives the address that is nearest to the beginning of this buffer.

The X-positions and the Y-positions that are stored in the locations given in the table give the x- and y-coordinates of the top left corners of the sprites.

In addition to these registers, location 53269 controls whether the sprites are on or off. Placing a 1 in bit 0 of this location turns sprite 0 on, while a 0 in bit 0 turns sprite 0 off. The other bits in this location control the other sprites in the same way.

When sprites meet each other, their priority, that is to say the way that it is determined which sprite remains visible, is determined by their numbers. Sprite 0 has the top priority, sprite 1 is next, and so on.

You will find a program for displaying and moving sprites below. It displays three sprites and, when a key is pressed, it sends them off for a short journey.

```
5 PRINT"□"
10 FOR K=0 TO 62
20 READ B
30 POKE 832+K,B
40 NEXT K
50 DATA0,16,0,0,56,0,0,40,0,0,56,0,0,56,0,0,124,0,0,
   84,0,0,124,0,0,254,0,1,255,0
60 DATA 3,255,128,7,255,192,15,255,224,31,255,240,
   63,255,248,127,255,252,255,255
70 DATA 254,255,255,254,248,56,62,0,56,0,0,16,0
80 POKE 2040,13:POKE 2041,13:POKE 2042,13
90 POKE 53269,7
100 POKE  53287,2:POKE 53288,3:POKE 53289,7
110 POKE 53248,52:POKE 53249,50
120 POKE 53250,100:POKE 53251,100
130 POKE 53252,150:POKE 53253,150
140 GET C$:IF C$="" THEN  140
150 FOR K=51 TO 200
160 POKE 53248,K
170 POKE 53251,K+50
180 POKE 53252,J:POKE 53253,J
185 J=K+100:  IF J>255 THENJ=K
190 NEXT K
200 GOTO 140
```

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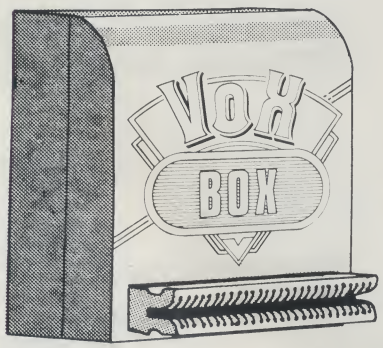

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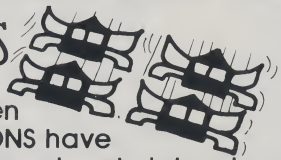

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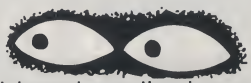
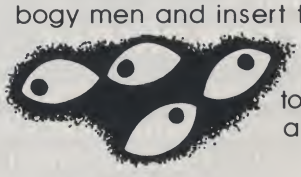
New Bogy Men



Guide Boris up the ladders, to collect a coin from the top of the screen, but beware! the bogy men are out to get you. He must return to the bottom of the screen, avoiding the bogy men and insert the coin in the electric meter. The lights will come on enabling you to see the pitch fork, and after retrieving it, kill the bogy men.



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MUSIC

A DISTINCT LACK OF HARMONY!

MUSIC

BBC owners who'd like to try their hand at a quick symphony or two can buy the Music package from BBC Soft.

The program works on either model Beeb, but is really pretty basic in its features. The introduction in the manual actually states that, because it runs on either model, the program has not taken full advantage of the commands available. The program has four different envelopes defined, and you can therefore play in four instruments. To enter a tune you place the notes on the stave on the screen. You can then play the tune or edit it. You can also record it to tape to replay, or to re-edit, at a later date.

Unfortunately, the program only uses one voice of the computer so you cannot produce harmonies. This is quite a serious omission, which should really have been included in a separate version for the model B.

When loaded, the program asks for a command which can be any of seven. These are all accessed via the red function keys. Here you can do such things as edit your tune, play it, erase the tune in memory or change tempo and/or instrument.

Notes are entered onto the stave using the top two rows of the keyboard. Sharps and flats are available across just under two full octaves. Rests are entered with the space bar — you cannot enter the tunes in real time.

To edit a tune you can move the program's cursor over the stave. As it is moved across, the notes will play in turn. You can then either alter, delete or insert notes. The erase function allows you to delete the notes on one of the three staves. You also have the option of erasing all three at once if you wish.

The Tempo command is used to set the speed at which the notes will be played. There are ten different settings which you can use. There are also four different instrument sounds to choose from. Although they're not really very realistic, it's certainly an improvement over similar programs running on a Spectrum. The four voices are organ, harpsichord, violin and piano.

The program comes with a reasonably understandable manual, and it's quite easy to use. Unfortunately, the lack of harmonies makes for pretty uninteresting music, but it's still quite fun. The graphics for the notes aren't too good either.

If you'd like to form your own opinions, then the tape will set you back £10. Well it is from the BBC.

MUSIC (BBC SOFT)

Performance
User friendliness
Presentation
Complexity

NOW GET IN THE RIGHT MUSIC MODE

MUSICMASTER

Budding Mike Oldfields who'd rather stick with official Sinclair software can now try Musicmaster. Written by a company called Incognito software, it allows you to play and record tunes on the Spectrum.

When it's loading, the five music lines appear on the screen and the treble clef is printed at the start. The notes are crotchets, of which there are four to a bar. Once loaded there are two possible modes you can enter — keyboard or stave mode.

Stave mode allows you to enter notes on the stave in two octaves (a total of 17 notes), by pressing the appropriate letter on the keyboard — lower case for the lower octave, and upper for upper.

Keyboard mode lets you use the top two rows of the keyboard as a musical instrument to play in real time. An overlay is supplied for using the program in keyboard mode. There are 10 white notes and seven black ones.

Whatever mode you are in, i.e. however you have chosen to enter the notes, you have the option of getting information on the characteristics of the music including pitch, duration, key signature and the like. As with the other Spectrum programs of this sort, length of notes is controlled by having a variable duration.

To create a tune you must give the program the required key signature. All notes will then be readjusted. Various keys are used to insert either a rest or a note, to delete a note, to print the stave to ZX printer etc.

You also have the option to play the tune at a chosen speed. If it's not quite perfect, then you can edit it, tabbing through the tune changing certain notes as you listen.

Once perfected, you can record the data onto cassette to impress you musical friends with at a later date. The maximum length for a tune is one thousand notes.

Overall, this program is quite easy to use, and certainly gives more guidance and information than any of the others. It's impossible to create any wonderful effects, though, owing entirely to the Spectrum's hardware.

Musicmaster cost £9.95 and should be available in your local computer shop.

MUSIC MASTER

Performance
User friendliness
Presentation
Complexity

FACE THE MUSIC ON A DRAGON

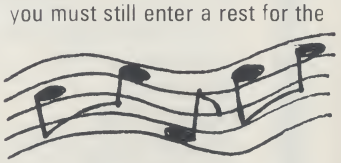
COMPOSER

If you want to face the music with your Dragon, then you've a long task facing you with Microdeal's offering. The program may be pretty versatile, but the method of entering the tune is rather long-winded.

The program, called Composer, is what Microdeal calls a Music Compiler. This means that you have to enter all of the tune into the micro's memory at the start. The machine will then convert the whole tune into a playable form and will perform it for you. For this reason, there's no facility to play live, i.e. in real time.

The system does, though, exploit the Dragon's impressive sound facilities to the full. In fact, the demo tune supplied with the program was the best sound that I've ever heard from a humble Dragon.

The main part of the program is in Basic, which probably accounts for the total lack of anything approaching speed when it comes to compiling. Anyway, the tune is entered note by note into DATA statements within the Basic listing. The Dragon has four separate voices, and you must enter a value for each voice for each note. Even if you're only using a single voice, you must still enter a rest for the other three. This takes some time, but I can assure you it's worth it in the end.



Once you've entered all the notes into the program you type RUN. The menu then appears and you can select the option to compile the tune.

Compilation is, in a word, slow. In fact, it's very slow — around one note a second. The demo tune supplied was 232 notes in length and took just over three minutes to compile. Once you have compiled, you can select a

REVIEWS

different option and then just sit back and listen. The final result if you're willing to spend some time at it, can be very impressive.

If you don't think you're quite up to Ludwig's standard yet, then you can enter the demos which are printed in the manual. Unfortunately, I didn't have a spare week to type one in, but if they're as good as the one on the tape then I'd be very happy (I'd also probably have very tired fingers.)

To edit the tune is simple. You exit the program and can then edit the Basic program just like any other. Changing notes is therefore possible, but hindered slightly by the machine's lack of decent editing facilities. You can also save the program (and tune) this way, too.

The best way to judge such a program is by the final result, and I think it's great. And almost worth the £15.00 charged by Cornwall-based Microdeal.

DRAGON COMPOSER

Performance	♪♪♪♪
User friendliness	♪♪
Presentation	♪♪♪
Complexity	♪♪♪♪

HOW TO CHANGE YOUR TUNE

SPECTSOUND

If you've tired of the Spectrum music program published in this issue then you could always try Spectsound.

As far as producing sounds goes, the programs are very similar. The middle row of the keyboard can be played like an organ, while two other keys are used to shift the octave up or down.

It's unfortunate that the Spectrum's sound capability is so limited without adding extra hardware. This program is written in Basic and the only sound possible is produced by the Beep command. It's possible to make different sound effects by using machine code subroutines in the program, but for some reason they're not included here.

Potentially the most exciting part of this program is the facility to record and edit tunes in the computer's memory and to play them back or store them to cassette. However, a limit of the machine's sound generator is that the program can only play one note at a time.

Recording is not done in what's known as real time. This means that you can enter notes only into the memory and not the timing. If you want pauses or long notes than you'll need to enter rests as well. This does have the advantage, though, of allowing you to play slowly and then play back at a normal speed.

The keyboard does not function as a true organ, with respect to the way notes are produced. What should happen ideally is that the sound is produced for as long as you have your finger on the key, and stops when you take your finger off. Doing this on a

Spectrum is difficult. In fact in Basic it's impossible.

So what the company has done is to provide notes of a fixed length. You then use two keys to either raise or lower this value. This will also vary the playback speed. This system is exactly as used in the Spectraphone listing in this issue of *C&VG*.

C&VG produce a monthy magazine that not only includes a game for most home micros but which is packed full of articles and reviews. It seems incredible that a software company could charge over £6.00 just to buy a magazine quality program! Lucky you — you've already purchased this magazine!

If you'd like to compare the two for yourself, Spectsound is from PDQ software in Kent.

SPECT SOUND

Performance	♪♪♪
User friendliness	♪♪♪
Presentation	♪♪♪
Complexity	♪♪

COMMODORE IN GOOD VOICE

ULTISYNTH

The 64 has some very advanced sound features but no one has exploited them fully until now.

Ultisynth is a full synth package for the Commodore machine and requires no extra hardware. The computer keyboard is used for all effects and also for playing the notes. While it's not the ideal solution, it is cheap and works adequately.

The program comes on cassette and is complete with a comprehensive 50 page manual. The full potential of the program is beyond the scope of the manual and, although it details all of the system's functions, the only way to really get to know it is to sit at the keyboard and play.

Loading the tape takes just over seven minutes which gave me a little time to read the manual and to appreciate the complexity of the program. Once loaded, the main menu allows you to choose one of the seven options.

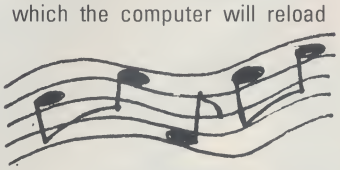
You're recommended to try option one first, so I did. This puts you into record mode, where you actually enter your tune into memory. Unlike any other similar program I've seen for any micro, this allows you to play in real time. What this means is that, when you play back your masterpiece, not only will the notes be as you played them but so will all the timing as well.

The alternative to this is called compose mode, where the notes will simply be played back one by one with a fixed delay between each. The delay can be set by the user. This program has a compose mode as well.

Playing from the keyboard uses voice one while voices two and three are for pre-set rhythms and accompaniments which you can program and then play along to. It's possible, and also quite fun, to have all three voices playing at once.

Obviously there are facilities to set different waveforms for each voice, alter the envelopes and add special effects like glide. Then there are pulse wave and pulse width commands, lo and hi pass filters and layering of voices. You can also synchronise the voices. When you've worked out all that, you can progress to modulation, pitchbending (sounds like a sport) and more clever stuff.

And when Symphony Number 1 for Three Commodore 64s is complete, you can save the whole thing to tape in a form which the computer will reload



at a later date, just in case you discover you've left two consecutive fifths together. (That's a musical term, by the way).

That's not all. There's a lot more in the manual, and there's plenty that isn't, too. You'll discover so much by just sitting at the machine for a few hours. And the final results are pretty impressive, too.

This is certainly highly recommended for serious music enthusiasts and budding Beethovens everywhere.

Ultisynth runs on a Commodore 64 and is produced by Quicksilva. It costs £14.95.

ULTISYNTH

Performance	♪♪♪♪
User friendliness	♪♪♪
Presentation	♪♪♪♪
Complexity	♪♪♪♪♪

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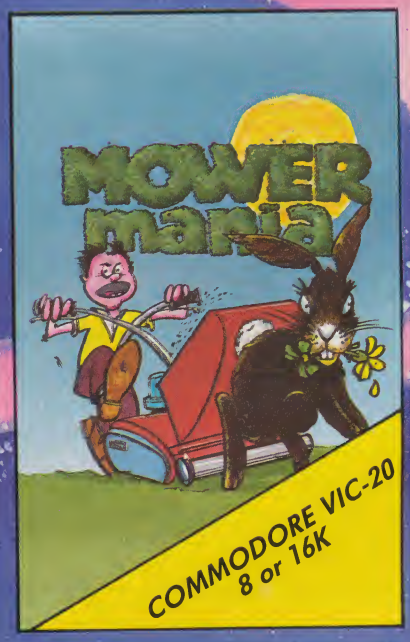

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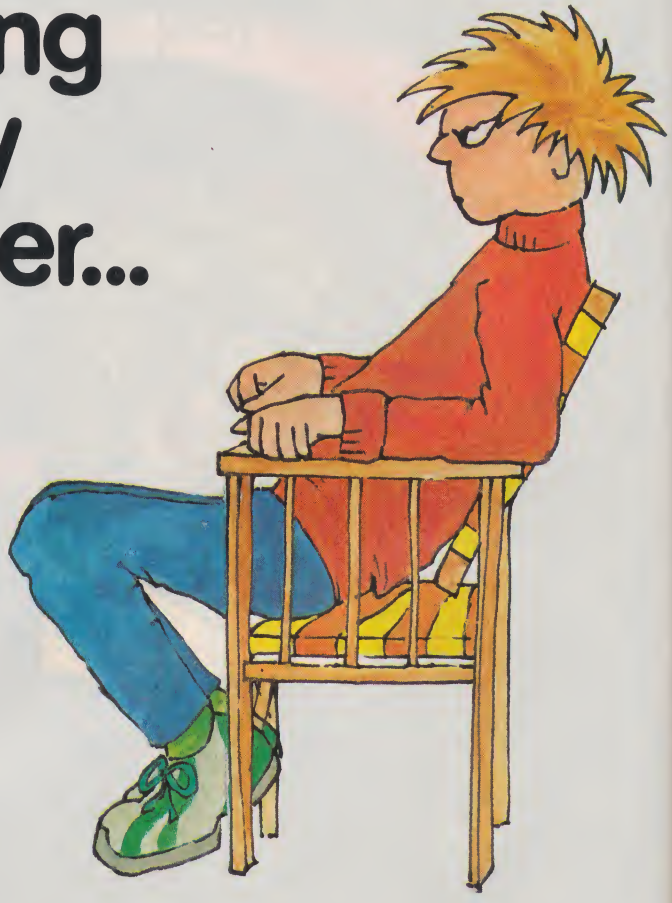

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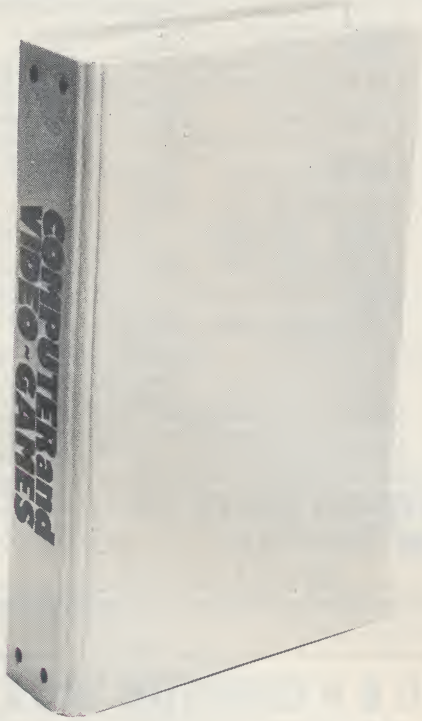

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BACK again folks! I have to admit to a few hiccups in the Book of Games in the Feb. issue.

The shuttle program for the BBC micro caused some headaches. Line 540 should read REPEAT UNTIL ADVAL(0): TIME=0 and not TIME= as we printed. Electron owners came in for a bashing on the Front Gunner listing. The bugs overdid themselves and we missed part of the game, but we've got a corrected listing ready, so just send a stamped addressed envelope to us and please mark it 'Front Gunner'.

IF for any reason you want your Spectrum checked to see if an upper case letter has to be entered in your program, here's the answer. Just replace INKEY$ with LETA$=CHR$ PEEK 23556 and then check the letter with IFA$="S" THEN GOTO 100.

Mr Edwards of Wrexham has also sent Program Extra a tip that lets the computer wait up to three minutes for a key to be pressed: LET T=7997− USR7997. The variable T is length of time in fiftieths of a second.

This is particularly useful for pages of instructions where the user can move onto the next screen once he's finished reading.

THE Quantum Leap — the new Sinclair personal computer — looks set to repeat the performance of the Spectrum and ZX81. Sinclair have begun a new approach to home micros. The QL signals the end of the race to produce the cheapest colour computer and a move toward producing more 'professional' computers.

It's not that many years since the most a home micro could offer was 1k of memory and very primitive graphics. 128k, two micro drives, RS232 interface and hi-res graphics all for £400 three years ago was an impossibility — today it's a reality.

The QL uses a Motorola 68808 — a 16 bit central processing chip. Most home micros, like the BBC and Commodore 64, only use eight bit chips. This new CPU is much faster and can handle a much greater amount of memory — the QL is expandable up to an incredible half a megabyte of RAM.

Another feature that was only found on much more expensive computers is 'multi tasking' — the ability to run more than one program at one time. The QL can, in fact, run a total of 20 simultaneously. So you can write a letter and play Pac-man at the same time...?

Sinclair have stressed that it's not a games machine, but with a 100k of memory and higher resolution graphics than the BBC, I'm sure software companies will be chomping at the bit to get their hands on a QL.

YOU can now make a lasting impression on your Atari computer. Mr A Collier of Middlesex has discovered a way of customising the screen display on an Atari 400 so, whenever the system rest button is pressed, your very own personal message will appear on the screen.

This can be done by placing a small machine code program in the special location that the computer uses when it's turned on. The position of this location can be found by PEEKing memory location 9.

With a little knowledge of machine code, it's easy to produce your own title pages. 'I LOVE *C&VG*' perhaps?

DESIGNED characters for computers have always been tedious and difficult to use. You could spend hours keying in numbers before you found just the right shape and colour.

Mr E Horner has produced a program that goes part of the way to solving this problem. This short listing for the Texas not only lets you design the shape of the character with ease, but also colour it with any of the colours from 2-16.

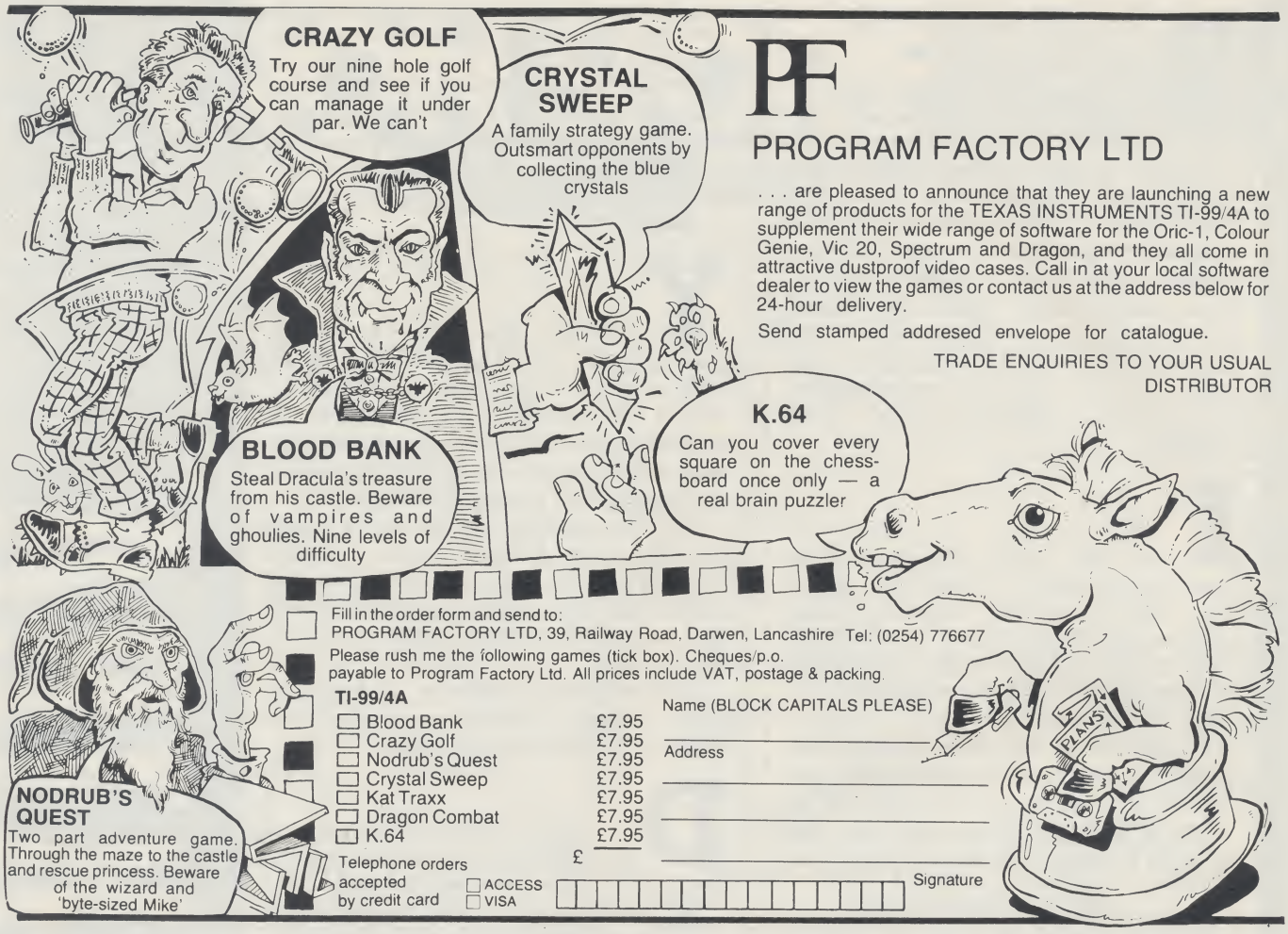
```
10 CALL CLEAR
20 CALL SCREEN(12)
30 INPUT "CHAR CODE:":A$
40 INPUT "COLOUR:":COLOR
50 CALL CHAR(105,A$)
60 CALL COLOR(10,COLOR,12)
70 CALL HCHAR(15.15,105,1)
80 PRINT "PRESS Y TO CONTINUE".
90 CALL KEY(O,K,S)
100 IF K=89 THEN 10 ELSE 90
110 END.
```

THE Atari 600XL is claimed to be able to run all the software written for the older 400 and 800 models — that is as long as it's written by Atari themselves.

The new machine has had the ROM slightly rewritten but this won't cause any problems if the proper machine code entry and exit points are used. Unfortunately, many of the games written by independent software houses for the Atari don't use these standard routines. So remember to check the games before you buy.

This is the final Program Extra for the time being — so we'd just like to thank everyone who wrote in to us with hints and tips. We're still interested in hearing your comments on our programs and receiving your tips on making the games that bit better. Remember you can still write to Bug Hunter at the same address — *Computer and Video Games*, Durrant House, 8 Herbal Hill, London EC1R 5EJ to pass on any information. See you soon!

PROGRAM EXTRA



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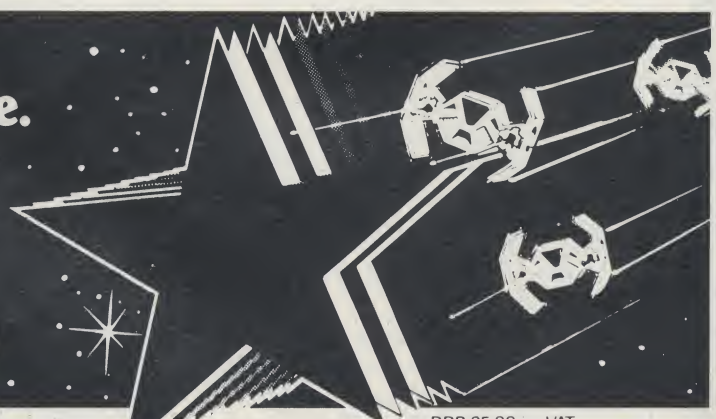

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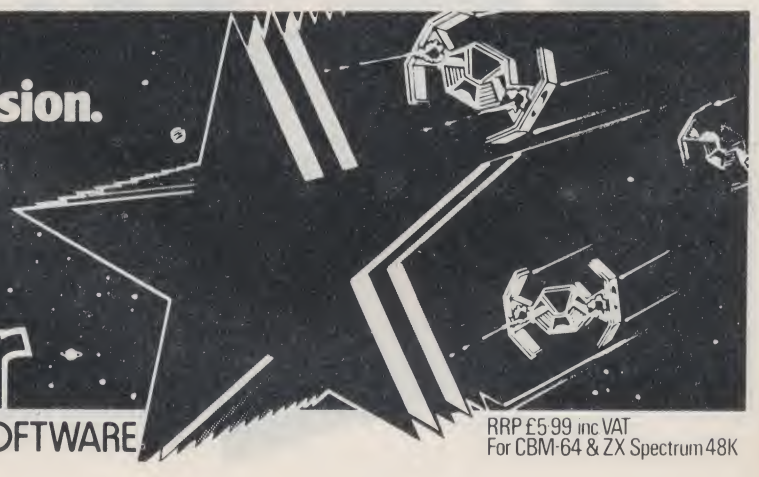

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2) Andrew Milner, Hull, Humberside — 1,747,681
3) Robert Fairman, Thorplands, Northampton — 600,119
4) Stephen Laverback, Selby, N. Yorks — 153,744
5) Paul Scott, Wealdstone, Middx — 149,564

ATIC ATAC

1) Andrew Grimshaw, Lantern, Manchester — 162,045
2) Ben Williams, Kidlington, Oxon — 476,309
3) David Still, Pickard St, London — 137,280
4) Jonathon Southern, Leeks, Staffs — 129,185
5) Mark Akeroyd, Sheffield, South Yorks — 73,385

DIAMONDS

1) A. Janota, Coventry, West Mids — 5,701
2) Joe Singleton, Willow Drive, London — 4,453
3) J. Marshall, Clifton Estate, Nottingham — 3,854
4) David Gordon, Lamballe Road, London — 3,149
5) Clive Gregory, Denbigh Road, Hounslow — 3,197

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1) Lee Milne, Lancaster, Lancs — 12,892,750
2) John Thake, Ely, Cambridge — 12,857,815
3) Alan Ball, St Helens, Merseyside — 8,930,385
4) Jonathon Jones, Solihull, West Mids — 7,306,857
5) Elliot Potts, Herne Bay, Kent — 5,747,530

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1) Daryl Unwin, Camberley, Surrey — 5,000,083
2) Paul Rattray, Kinnoull, Perth — 2,642,037
3) Julian Rignall, Dyfed, Wales — 2,000,923
4) A. Procter, Leeds — 1,970,815
5) Stephen Lynch, Wallasey, Merseyside — 1,763,590

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1) Stephen Lawson, Bramely, Leeds — 5,534,700
2) Grant Smith, St Albans, Hertfordshire — 4,327,000
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2) Seth Christopher, Willaston, S. Wirral — 694,300
3) Matthew Constable, Andover, Kent — 682,800
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5) Calvin Lawrence, Peterborough — 582,225

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1) Scott Hamilton, Lanarkshire, Scotland — 136,616
2) Graham Phillips, Chippenham, Wilts. — 136,233
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It took me (approx.) .....
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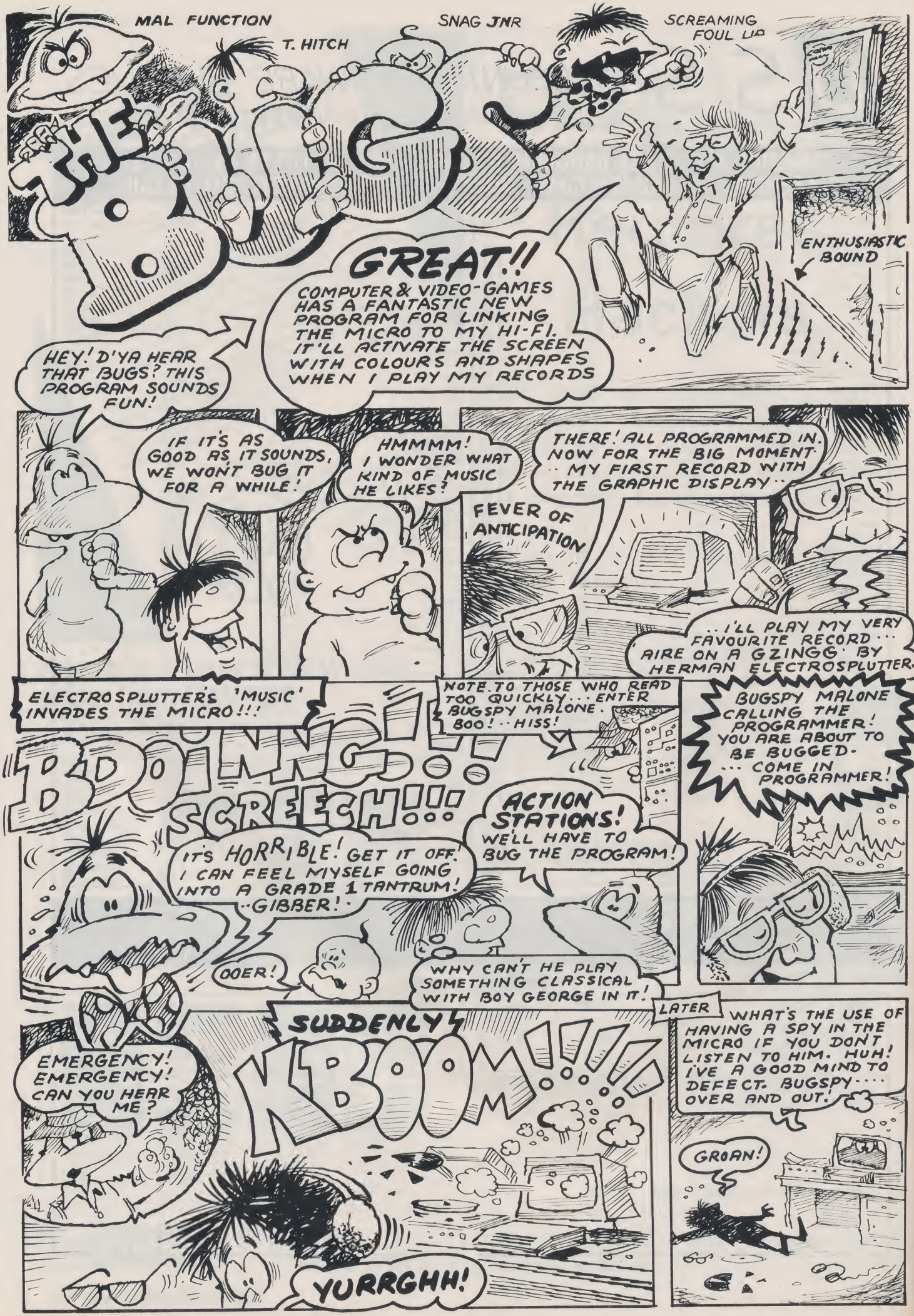
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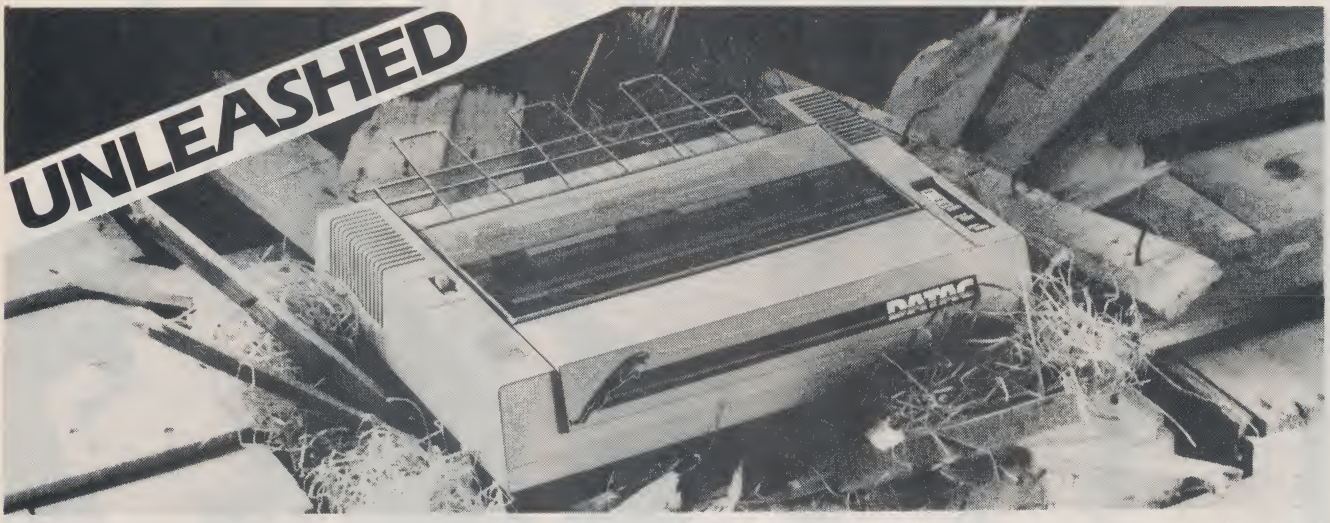

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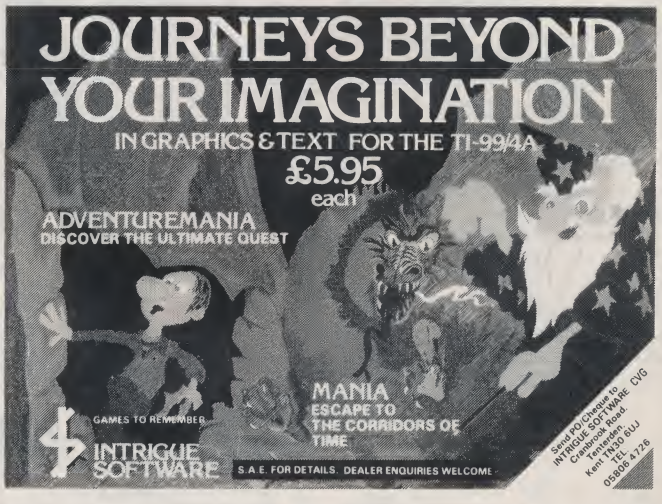

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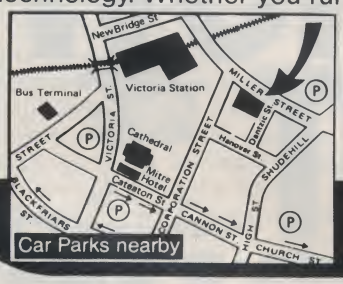

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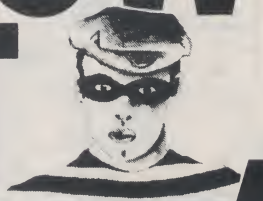

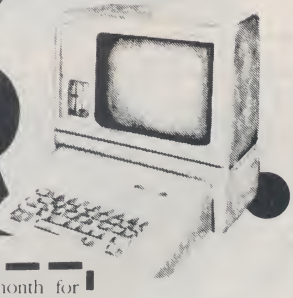

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POP GOES THE MICRO

Many top pop groups use computer technology to help make their records top ten hits — and not just in the recording studio. Nowadays many instruments can be linked with computers, allowing groups to reproduce studio sounds when they perform live. Musicians like Vince Clarke pictured — the man who will be casting a critical eye over your musical efforts in our Micro Music contest — who uses a super-computer called the Fairlight CMI to help him compose hit tunes. We asked computer music expert Mark Jenkins to bring us the low-down on hi-tech in the world of pop.

WHY ARE micros useful for music? And why would you want to turn your micro to musical ends when you could quite happily use up all your micro time playing games? The reason lies in the nature of music itself — a true art which demands great creativity and yet depends largely on a few simple numerical relationships. Mastering both these aspects of the musical process can be infinitely rewarding.

In the past couple of years computers have made great inroads into commercial music, to the extent that maybe half of the Top Ten records at any given time will use a computerised composition, sound production or recording device. So don't feel that the home micro enthusiast has nothing to offer the world of commercial music — experience gained on small machines can stand you in good stead in many of the most advanced studios in the world.

The example of scores of stars such as *The Human League, Tears For Fears* and *Depeche Mode* attest to the influence of computerised music.

There are three main ways in which standard home micros — as opposed to dedicated music systems such as the Fairlight Computer Musical Instrument — can perform a musical task.

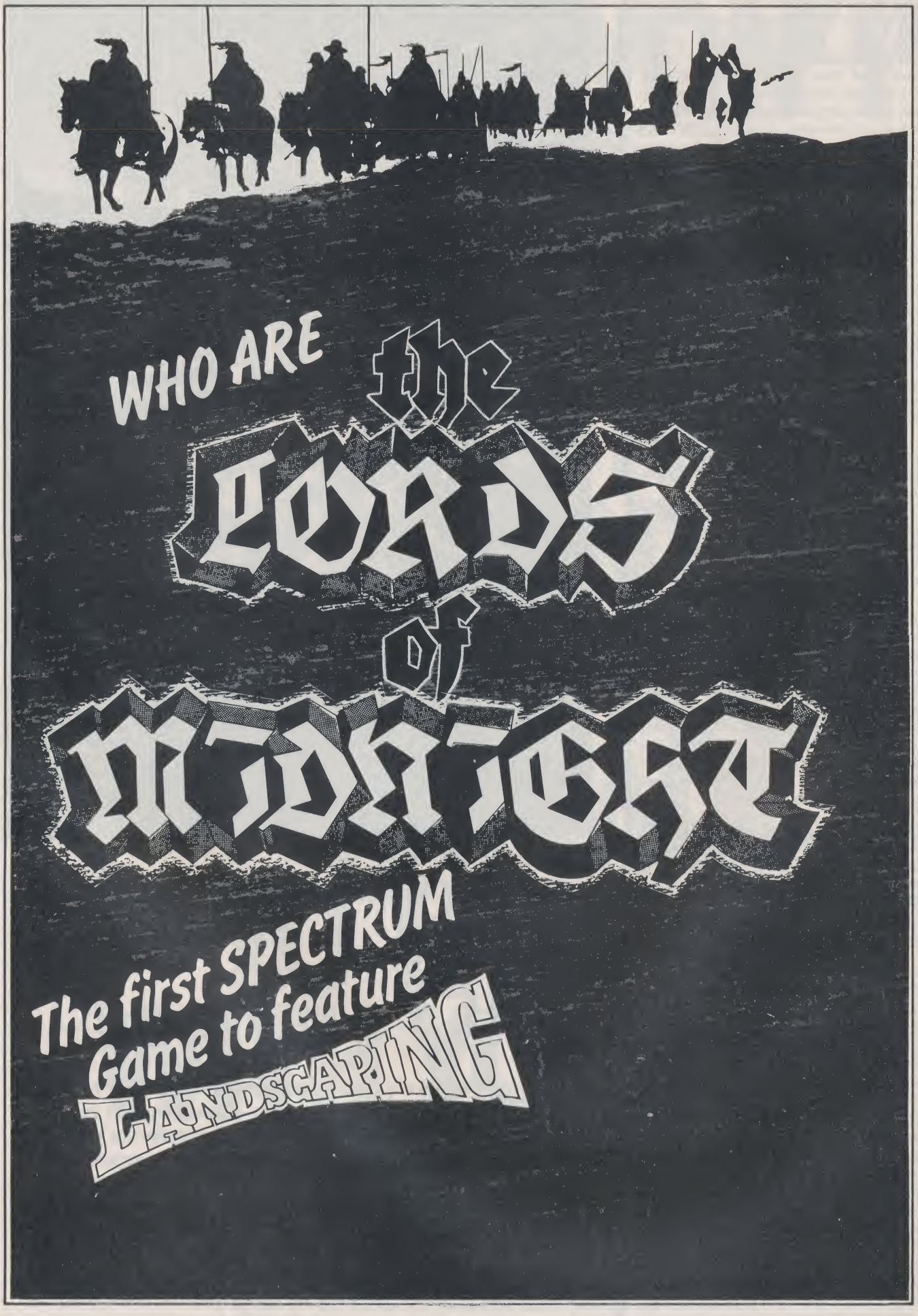
These are using built-in sound functions to play tunes, controlling additional hardware in the form of effects generators or "voice" cards to produce complex sounds, and controlling existing musical instruments — usually synthesizers — for complex composition. We'll look at each of these three methods in turn, and conclude with a look at the typical computer-equipped recording studio as it may look in three or four years time.

MAKING MUSIC

It's very simple to get some sort of musical effect out of most micros — all the programmers' handbooks will have a short listing to get a scale, an arpeggio or even a short tune.

One obvious exception is the ZX81, which has no sound facilities, and the Spectrum is little better, although we reckon our music program makes the most of this machine. It can produce a single beep at various pitches and with various lengths, but that's about it, particularly as the machine uses a very basic piezo instead of a speaker. Lots of cheap amplifiers are available from Fuller, Kelwood, and others, however, and one of these is really vital if you want to make serious music on your micro.

Owners of the Vic-20, Acorn and Dragon are better off, with both white noise and one or more oscillators available. A few musical software packages for such machines are now out, but these are usually games or educational programmes rather than "compose your own symphony" types.


WHO ARE
the
LORDS
of
MIDNIGHT
The first SPECTRUM
Game to feature
LANDSCAPING

One for the Commodore 64 is Softcomm's *Dancing Feats* which uses a joystick as a musical instrument and can help you compose and replay quite complex accompanied pieces, but then the sound facilities of the 64 make this practical — there are three channels plus white noise, ring-modulator for complex tones, and filtering.

Similar facilities exist on the BBC B, Oric, Sord M5 and Lynx, so in practice quite complex sound effects or musical patterns are possible. These could consist of tunes in three-part harmony, perhaps accompanied by white noise effects for percussion backing — not exactly *New Order*, but better than nothing!

There are some composition packages available, such as Atari's Music Composer which will run on their 400, 800, 600 and 800XL models. It's a cartridge-based program which gives you a menu of alternative functions — Edit Music, Arrange Music, Save, Retrieve and so on. Some of the musical instrument manufacturers are going into micros in a big way with similar programmes, and Roland's Compu-Music hardware and software can match such compositions with drum machine-type sounds and musical notation of your compositions.

This would involve a pretty substantial investment, but represents one logical step after your compositional imagination becomes limited by your micro.

Compu-Music won't do much for the nature of computerised sounds though and, as we'll see, there's another way around that particular problem.

SOUND ADVICE

The built-in sound facilities on most micros are very limited, for simple financial reasons — the number of users wanting complex musical functions would not justify the expense of the circuitry involved.

The next step, then, is to add a little more hardware, and the simplest units give a wide selection of sound and musical efforts which are ideal for writing into computer games.

The Petron Trichord, for instance, is a little black box for the ZX81 and Spectrum which has three sound channels and a white noise generator for explosions, waves and random sounds. It has a musical range of more than eight octaves and can produce some very rewarding three-part harmony music, with over 6,000 chords for a 48k memory — in other words, a pretty lengthy composition. It's really very easy to define musical notes, and no real knowledge of music theory is needed.

The problem with the Trichord and similar inexpensive units is that the quality of the sound is very basic — a simple sine wave in a lot of cases. You won't be able to sound like Vince Clarke without going to a little more expense, because unfortunately the more complex "voice" cards tend to be manufactured for up-market computers such as the Apple.

One of the great advantages of the Apple is the "slot" system, used to add on new facilities, and into these slots can be fitted voice cards such as the Mountain Hardware or Soundchaser systems.

In a system such as Alpha Syntauri, these voices can be put to a vast range of fully professional uses. Sounds can be laboriously defined, swept with harmonic filters, split across a five-octave keyboard, merged and stored on disc.

Real sounds can be sampled by the computer and replayed, and very lengthy compositions with many tracks can be composed on the computer. Games, educational software and composer's aids are all available, and many of the country's top musicians and universities are using the system for a wide variety of music-related activities. And at the end of the day you can still work out your finances on it!

MICRO CONTROL

Finally, we come to micro control of existing musical instruments. These would usually be synthesizers of one kind or another as previously mentioned, but recent developments have made this generalisation less accurate, as we shall see.

Firstly, a brief description of the conventional synthesizer, which was developed by Dr. Robert Moog (as in *rogue* rather than *mood* — which is what you get for having Hungarian ancestors) in the Sixties.

All the parameters of Moog's synthesizer were controlled by varying voltages, and so a pattern of voltages produced by a keyboard or an automatic device (sequencer) when applied to an oscillator would play a tune. For that matter the tone (filter setting) and other parameters could be voltage controlled.

Micros excel at storing information such as musical notes as we've seen, but to gain direct access to a synthesizer is difficult as micros produce digital information rather than voltages.

What's needed is a Digital to Analogue Converter (D/A) and although these are common parts of sequencer and other designs, they aren't exactly common in the form of a simple box.

A design for the Spectrum has been published in the specialist magazine *Electronics & Music Maker* and a ZX81 design in *Electronic Soundmaker* magazine, both acting as sequencers which will store long strings of notes and plug into the Voltage Control input of a cheap single-note synthesizer such as Roland's SH09.

Help is at hand, however, with the MIDI, or Musical Instrument Digital Interface. As its name implies, this system speaks a digital language and operates in serial form as does the RS232 computer interface, and so it's much more friendly to micros.

The cheapest synthesizer currently fitted with MIDI is Korg's Poly 800 at around £600, and the system is becoming a much needed standard. The synthesizer manufacturers are marketing interfaces which allow your micro to "speak" MIDI, and as it's a universal system there are theoretically no restrictions on which MIDI fitted synthesizers can be used.

Sequential Circuits market a MIDI interface which allows the Commodore 64 to act as a versatile 2000-note sequencer, composing device and music notator, and the unit will eventually work with the Spectrum and Atari as well. An independent company, Upstream, are marketing a Spectrum MIDI interface for a similar price — around £170 — and there are more to come.

The point about MIDI is that it can be designed into any digitally-controlled musical instrument, and so in the immediate future we'll see MIDI drum machines, pianos and even guitars. Anything fitted with MIDI can be controlled with your micro, so the realisation of a totally computerised studio is very close indeed.

Looking forward a little, we can see that it will be very easy to use a micro to control musical instruments — within a few months you'll be able to plug your Spectrum, Commodore, Atari and so on into a professional synthesizer via a relatively inexpensive interface.

Some instruments are already being designed with the ready-to-use memory capacities of home micros in mind, for instance MPC Electronics' Music Percussion Computer, a versatile drum machine which uses a ZX81 or Spectrum as a memory bank.

Sequential Circuits have a new system, Six-Trax, which uses a Commodore 64 to compose tunes, store rhythm patterns and move from one pattern to the next.

A Commodore 64, or certainly an Apple, could sit at the centre of a bank of synthesizers and drum machines, playing compositions on them, helping the composer to come up with new songs and all the time displaying exactly what is playing and what options are available.

Remember that micros can accept all sorts of inputs, from heat sensors, motion detectors, video cameras and so on, so it would be possible to compose using all of these unusual signals.

All these musical advantages derive from the familiar number-crunching capacities of the home micro, which leads us to wonder what Bach, with his lengthy but mathematically balanced compositions, would have made of the Lynx or BBC matched with a couple of disc drives and maybe a little Moog Synthesizer. The other way to look at it is that, in a few years time, the modern equivalent of Bach may be working with just such a system.

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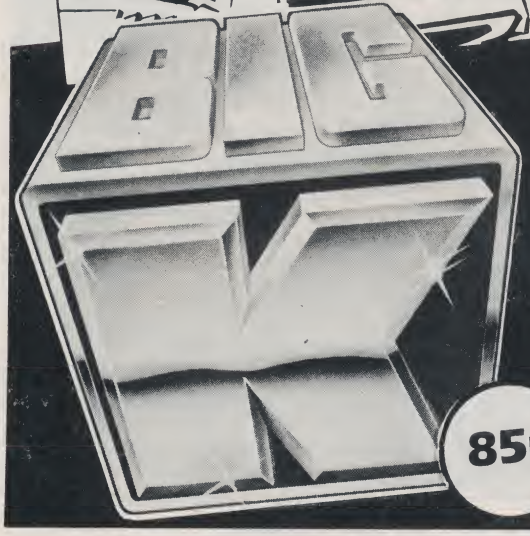

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The best part of some games is the excellent sound effects which are often built in. The crash of an ill-fated driver in Road Race, the cheering crowds in international soccer, the extra terrestrial murmurs emanating from distant planets in far-off solar systems.

As well as purely abstract sound effects, computers can generate music. This means producing real notes in sequence to make a tune. Many programmers actually incorporate music in their games, either to supplement or to replace the normal sound effects.

If you've ever played China Miner on the Commodore 64, for example, you'll have recognised Scott Joplin's Maple Leaf Rag accompanying your game. Spectrum fans will have heard "In the Hall of the Mountain King" from Greig's Peer Gynt suite while burning the midnight oil in a last desperate attempt to escape the Mutant Toilets and the Bouncing Cheques in Manic Miner.

And so there came a time when software houses realised that the music in some games was so good, it would be worthwhile creating programs which did nothing but enable the user to play or hear music on his or her micro.

A BBC tape landed on my desk recently which played Bach's Toccata & Fugue in D Minor in beautiful harmony for 11 glorious minutes.

Many software companies now produce packages to let you make your micro play music. The official Sinclair offering was launched recently for the Spectrum which allows the rubber keyboard to act like a musical instrument (no you don't hit it, you play it). Commodore has a music composer cartridge for the 64 which has some quite advanced features. It's rumoured that they also have a sequencer cartridge on the way.

For the non-musical amongst us, a sequencer allows you to programme a set of notes into the machine which will be repeated over and over again. You can use this as backing, and then play the actual tune over the top, making it easy to produce reasonable-sounding music with the minimum of effort — just like Duran Duran, really.

BBC owners who'd rather make their own sweet music than have another programmer do it for them can buy Music Processor from Quicksilva, or the not-as-good Music program from BBC Soft. Quicksilva also has a Commodore 64 program named, in true Newspeak fashion, Ultisynth.

You'll find reviews of commercial programs elsewhere in this magazine, but if you don't want to spend your hard-earned money on them then you could always use the ones which we've printed.

The music listings ALL work (honestly, I've tested them). However, they're obviously not as good as something costing 10 times the price of your copy of *C&VG*.

They will, though, allow you to play tunes on your micro. The listings as printed are quite simple and don't have an enormous number of special features, but you can add to them if you wish. Perhaps you'll want to give a greater range of notes, or special effects.

If special effects are your interest then you'll need to know something about what's called the envelope of the note. There's a direct command for defining envelopes on the BBC. They take a little time to get to grips with, as does the envelope command on the Beeb with its 14 parameters!

Think of a single note played on, say, a piano. As soon as you hit the note it rises straight to its maximum volume. Compare this to someone blowing a trombone. Unless the person blowing it has lungs like an air compressor, then the note will rise much less sharply — taking time to reach maximum volume. This feature of a note — how long it takes to reach peak volume — is called the Attack rate.

Got that? Good. Now imagine keeping your finger on the piano keyboard after you've played the note. The sound continues but loses some of its original volume. This is known as the rate of decay, which has nothing to do with nuclear reactors. The amount of time that the note stays at this reduced level is known as the sustain time. After a while, though, it will decay to nothing. The speed at which it does this is known as the decay rate.

So a note is made up from four definable values, namely attack, decay, sustain and release. If you've got one of those small Casio VL-tone instruments, you'll now understand what the ADSR setting means!

Developments in technology are helping to widen the part which computers are beginning to play in music. Many bands now perform exclusively on electronic instruments which can generate the sounds they require. Although a large amount of skill is still required to produce something respectable from one of these machines, the job of the modern musician is gradually changing to that of a computer programmer.

One of the most popular (and expensive) synths around is called the Fairlight and no big-time, super-rich band should be without one. For your £20,000 you get a computer complete with keyboard (both sorts) and even two 8-inch floppy disk drives to store the tune on. Imagine wearing that on a strap round your neck.

Programming such a beast is no mean feat, but you can get some of the most amazing effects. It also has the facility to do what's called Sound Sampling.

Normally, when you use a synthesizer, you start off with a bank of a couple of dozen pre-programmed sounds which you can then alter out of all recognition (the clichés are really flying today) by pressing a few buttons and twiddling the odd knob or two. Sound sampling means that you can start off with any sound you like as a base for your knob-twiddling. Just connect a microphone to the machine and play the sound into its memory. You can then do what you like with the sound, or play it in any key on the keyboard.

You've probably heard that awful record by someone going under the name Wonderdog, called Ruff Mix. It featured a dog barking a tune (and we all know where he lived, and what his favourite composer was, don't we?). Now I hate to disappoint you, but the hero of this record (you might call it a hot dog) was a computer. All the musician did was to play a dog into his computer and then he could play the keyboard and it would sound like a woof-woof.

Following on from the success of such idiotic material came a flock of sheep singing Baa Baa Black Sheep. Needless to say, it didn't make Top of the Pops (or TOTP as they call it in Smash Hits).

So that's about it, really. As you've realised, computers and music have a lot in common. And it's a link which is growing all the time.

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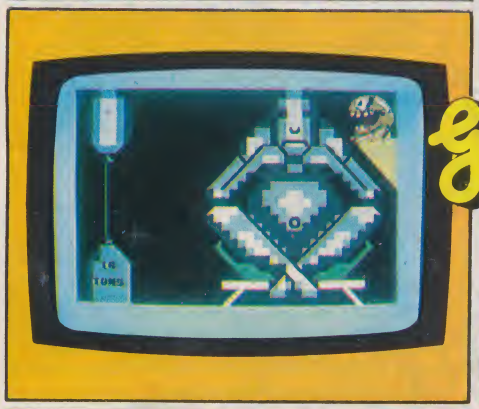

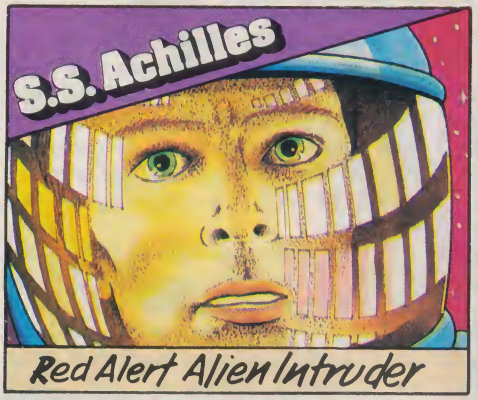

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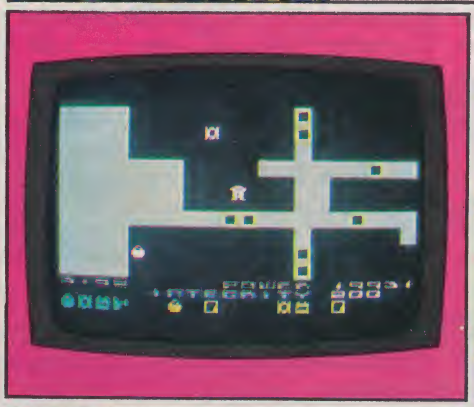

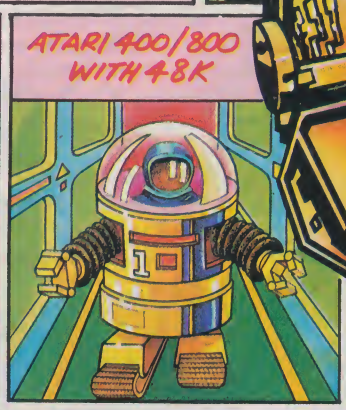

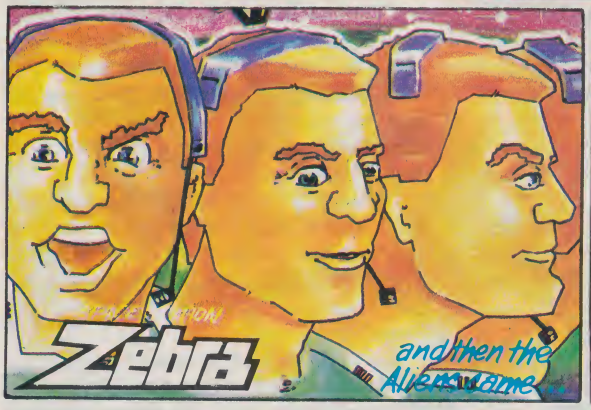

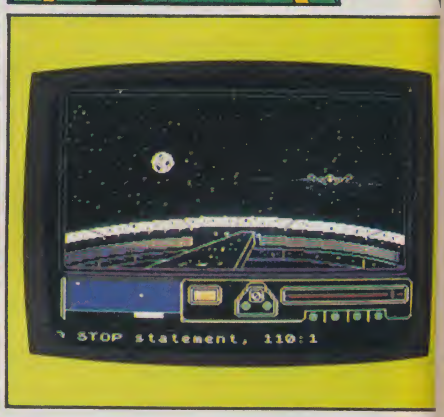

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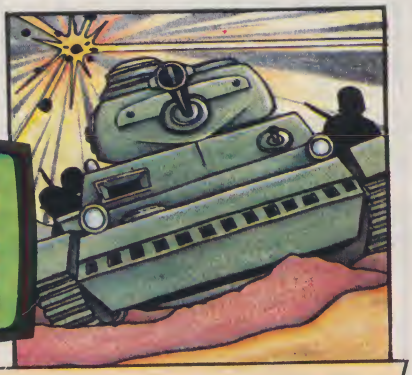
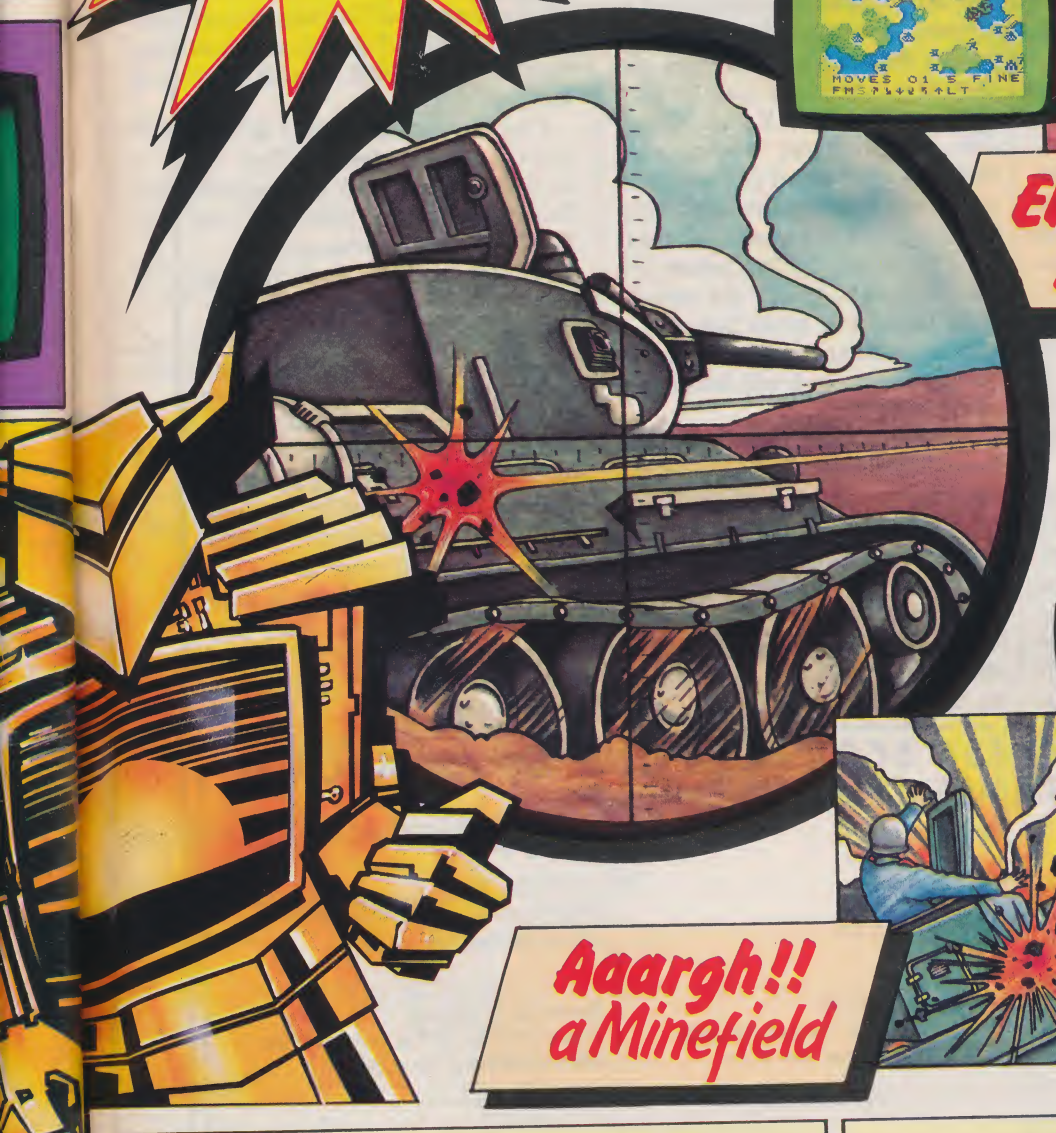


ENEMY TANK Dead Ahead



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Other models it should run on: ..... Number of K needed to run it: .....

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Address: .....

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..... Tel: ..... Date: .....

Type of game: (If original please say so) .....

Loading instructions: .....

Game instructions: (If not included in the listing) .....

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Evaluator's comments

Good enough to publish ☐

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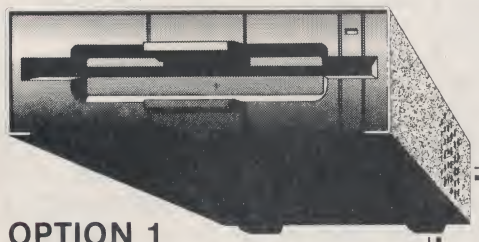

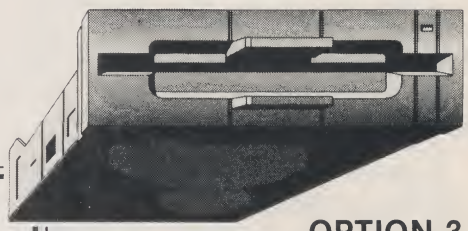

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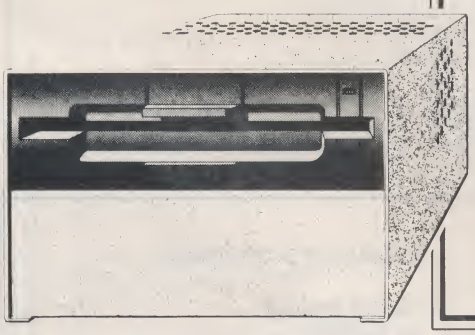

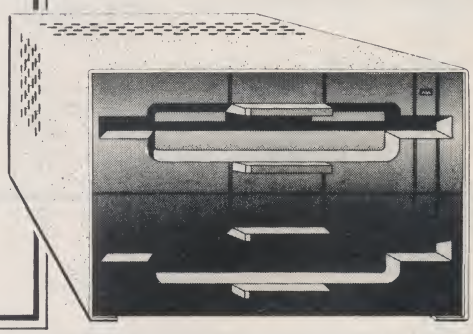

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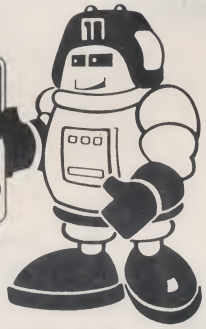

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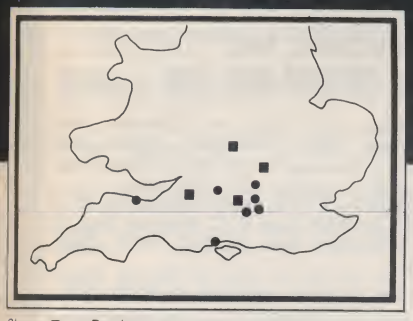

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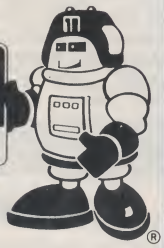

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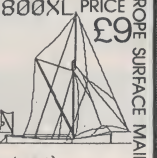

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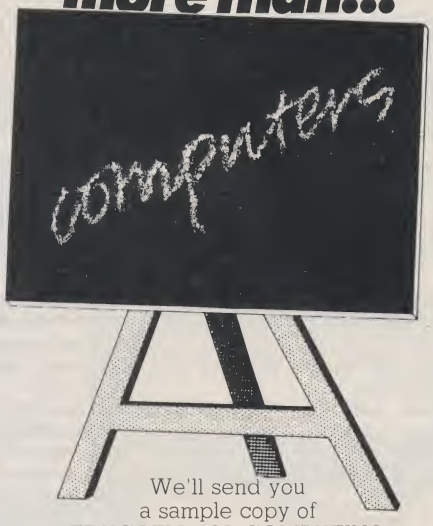

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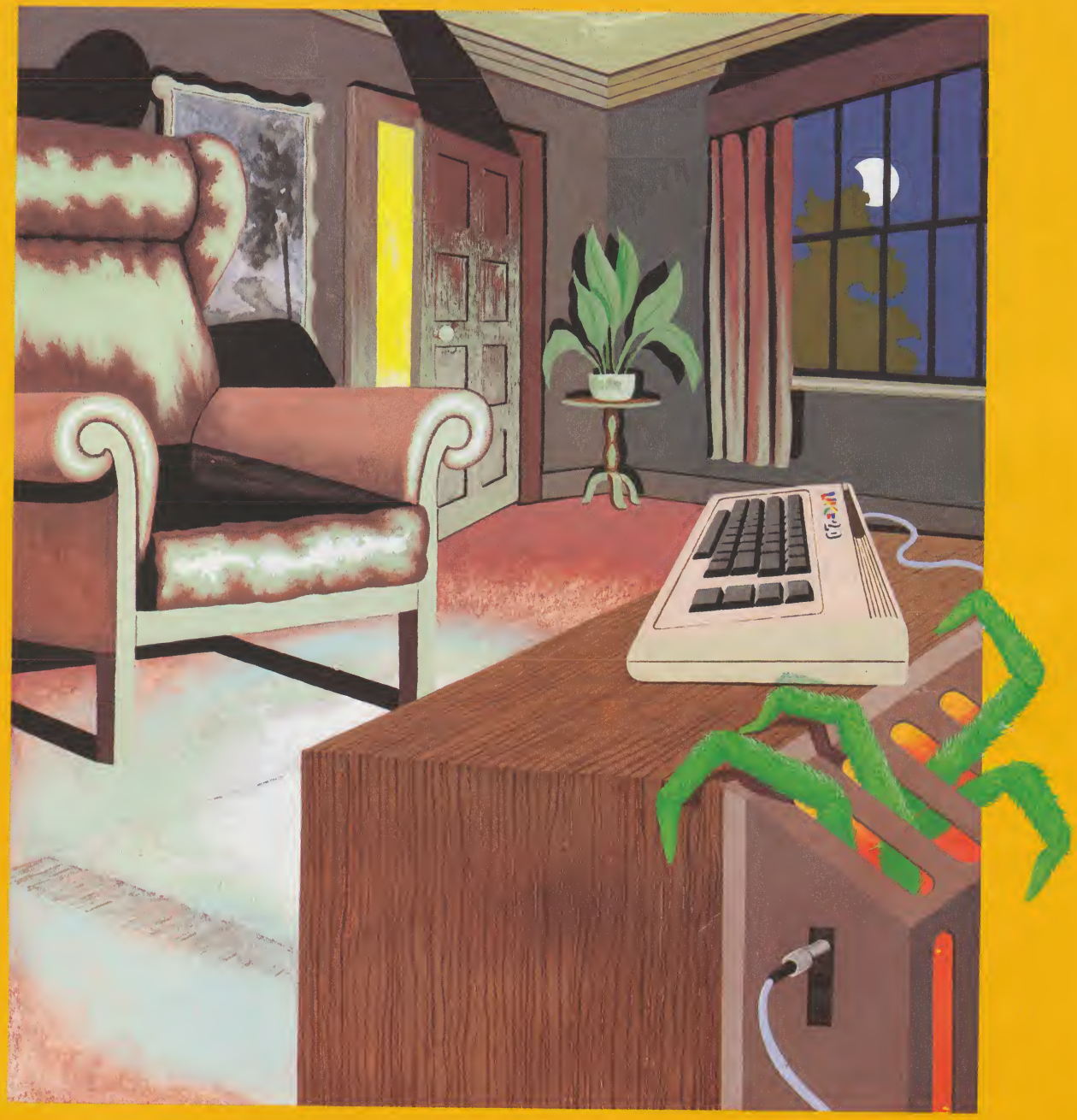

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